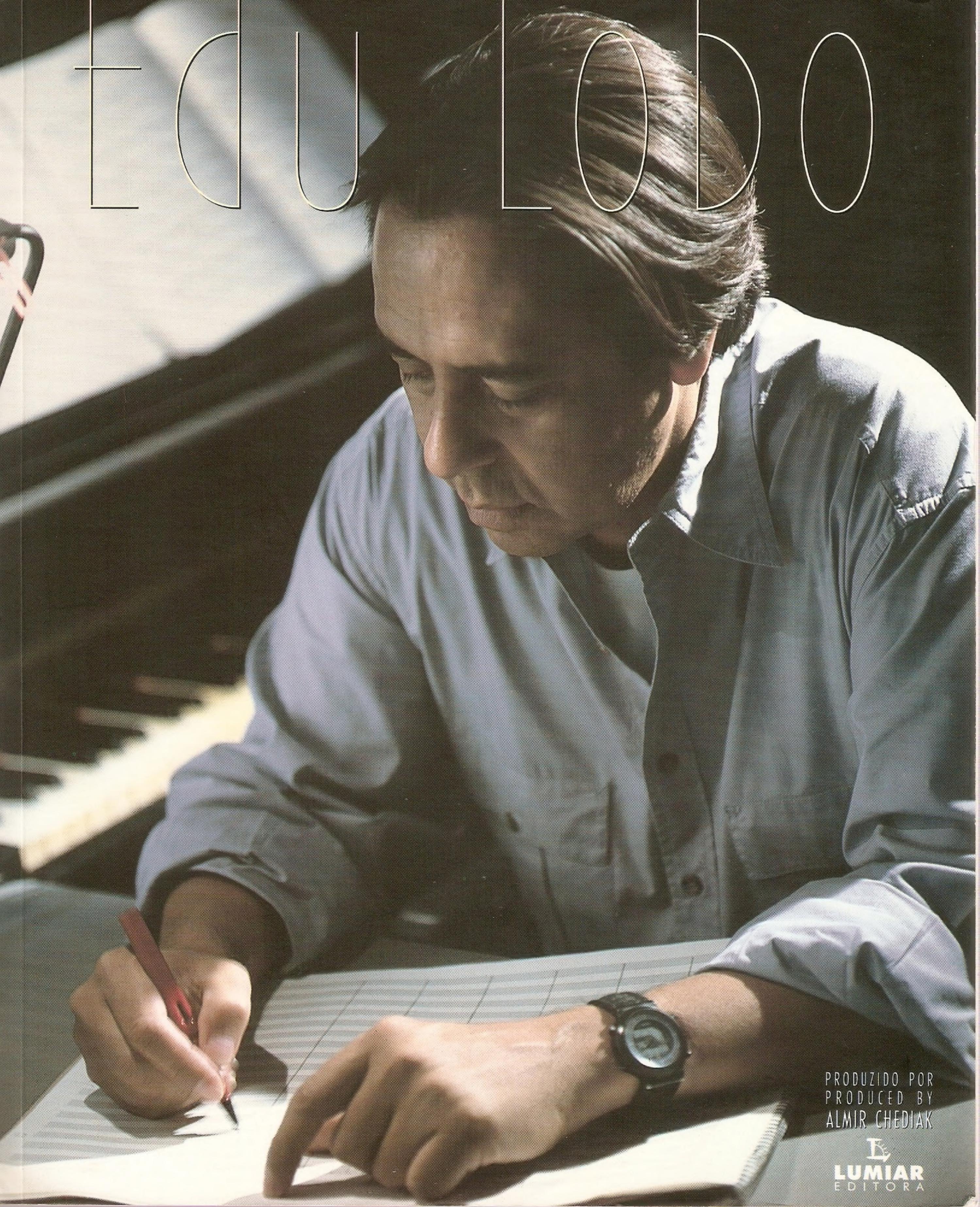


# S O N G B O O K

# EduLobo

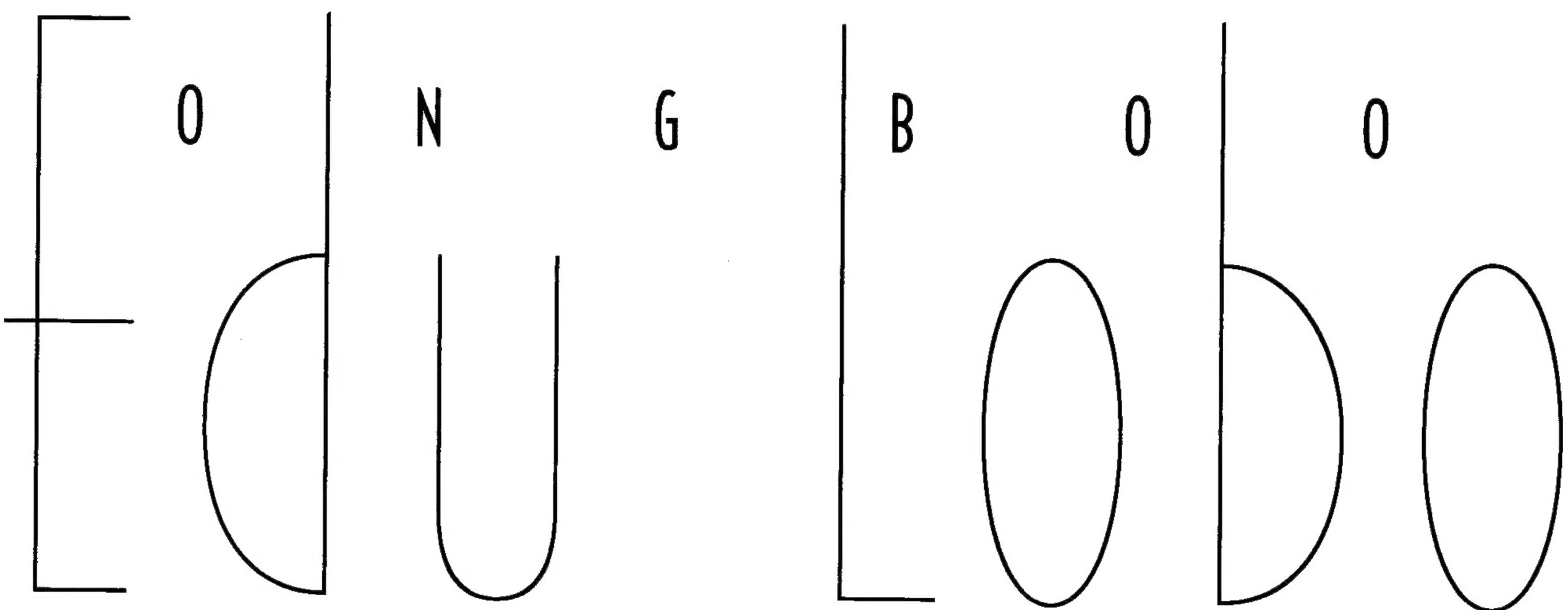


PRODUZIDO POR  
PRODUCED BY  
ALMIR CHEDIAK

  
**LUMIAR**  
EDITORA



S O N G B O O K



Produzido por  
*Produced by*  
Almir Chediak













*Com Tom Jobim, 1981.*



**E**du Lobo, você é um compositor maravilhoso! Uma coisa louca! Ainda me lembro quando o teu pai Fernando me disse: "Tem um garoto lá em casa tocando um violão..."

Depois te conheci, magrelo, cerrando o buço, a face inocente, a boca jovem, tímido, violão na mão, espichando, crescendo rápido para se tornar o grande compositor, violonista, pianista, cantor, poeta, letrista, arranjador, orquestrador e maestro Eduardo de Goes Lobo. Predestinado e estudioso. Noturno, entra pela noite compondo e mais tarde, creio, será um madrugador jovial, *an early bird*.

Sua música, muito bem feita, tem cheiro de mato, às vezes de mar, como no *Arrastão*, cheiro de mar bem brasileiro. *Pra dizer adeus, Upa neguinho, Ponteio, Marta Saré, Viola fora de moda, Reza, Canção do amanhecer, Canto triste, Vento bravo*, são tantas e tão bonitas as canções, sambas, frevos, xaxados, baiões, achados, choros, valsas, modinhas.



*Em Los Angeles, 1970.*

Edu escreve música muito bem, a mão, a tinta. Este *songbook* foi todo escrito a mão, tarefa gigantesca!

Mais recentes são as parcerias com Francisco Buarque de Holanda, Chico Buarque, outro gênio da raça. *Choro bandido, Valsa brasileira, Beatriz*, lindíssimas!

Olhos de jabuticaba, saídos do mato. Juruva do mato virge, coati mundéu, onço velho da mata atlântica que, do mato, espia o mar. Pescador, nadador, ginástico, carioca nordestino, pernambucano, tanta coisa, sangue de índio, há mais de 60.000 anos no Brasil (segundo o grande sertanista Orlando Villas-Boas). Teu destino, traçado.

Eu vos saúdo em nome de Heitor Villa-Lobos, teu avô e meu pai.

*Um Antonio Brasileiro*

*Tom Jobim*

Rio, 12 de dez. 92



*Com Tom e Vinicius, 1973.*





*E*du Lobo, you are a wonderful composer. An amazing thing! I can still remember when your dad, Fernando, told me: "There's a kid at the house who plays a mean guitar..."

And then I met you, skinny, the thin growth of facial hair becoming a mustache, the innocent face, the young mouth, shy, guitar in hand, stretching out, growing quickly so as to become the great composer, guitarist, pianist, singer, poet, lyricist, arranger, orchestrator and conductor, Eduardo de Goes Lobo. Predestinated and studious. Nocturnal, stays up all night composing and later on, I think, he will become a jolly early riser, an early bird.

His music, so well made, smells of jungle, sometimes of sea, as in Arrastão, such a Brazilian smell of the sea. Pra Dizer Adeus, Upa Neguinho, Ponteio, Marta Saré, Viola Fora de Moda, Reza, Canção do Amanhecer, Canto Triste, Vento Bravo, they are so many, and so beautiful, his songs, his sambas, his frevos, xaxados, baiões, treasures, choros, waltzes, modinhas.

Edu writes so very well, by hand, with ink. This songbook was entirely written by hand, a gigantic job!

More recent are his partnerships with Francisco Buarque de Holanda, Chico Buarque, another one of the race's geniuses. Choro Bandido, Valsa Brasileira, Beatriz, beautiful!

Black eyes of jabuticaba berry, straight out of the forest. "Juruva", bird of the deepest jungle, trapped "coati", old jaguar of the Atlantic Forest, who watches the sea from inside the jungle. Fisherman, swimmer, gymnast, "carioca" from the northeast, Pernambucan, so many things, Indian blood, in Brazil for over 60,000 years (according to the great explorer and scholar, Orlando Villas-Boas). Your fate, traced.

I salute you in the name of Heitor Villa-Lobos, your grandfather, my father.

Um Antonio Brasileiro  
Tom Jobim

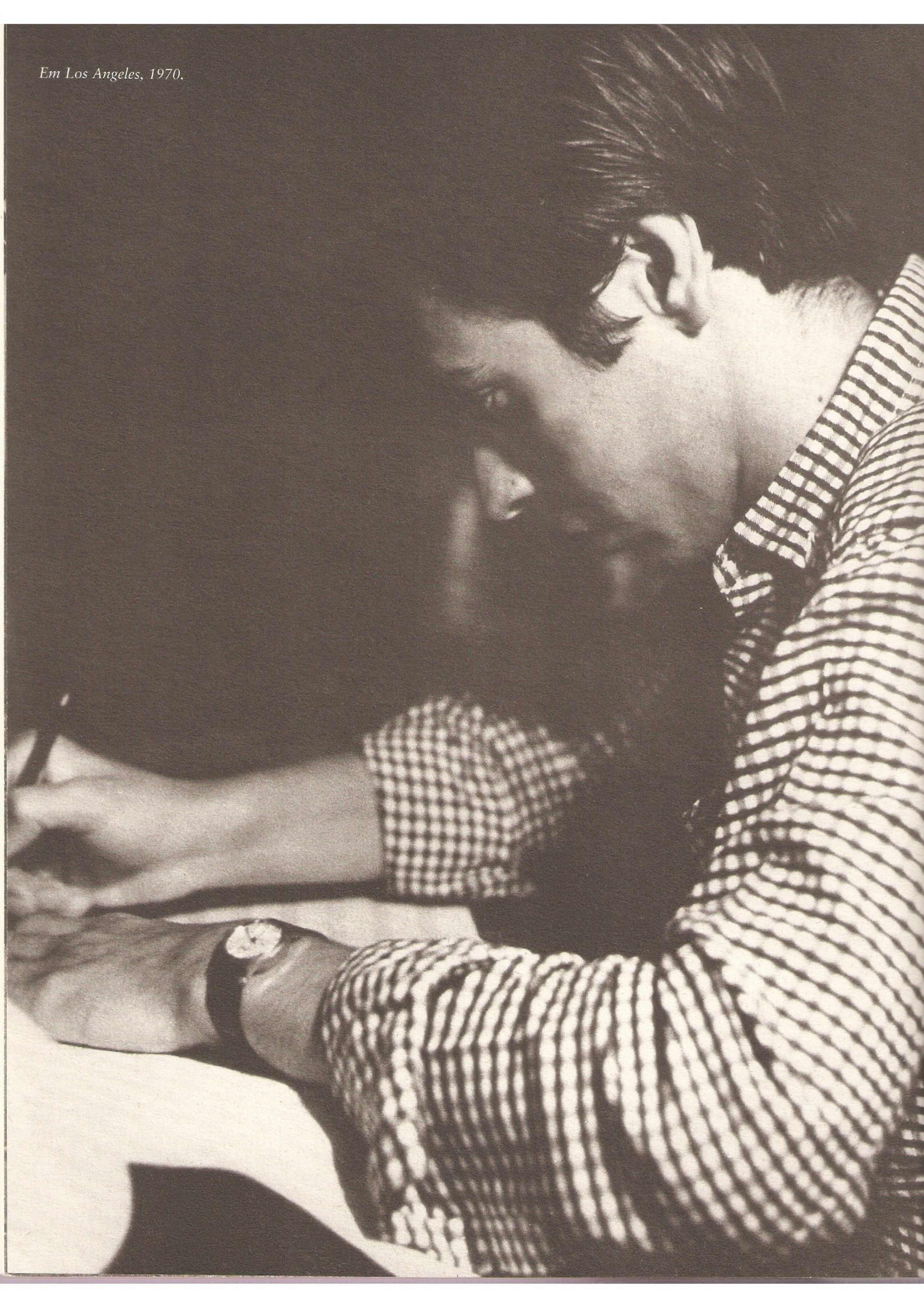
Rio, December 12, 1992



Edu Lobo,  
Almir Chediak and  
Tom Jobim, 1994.



*Em Los Angeles, 1970.*





**E**du Lobo é o músico mais importante da chamada segunda geração da bossa nova. Definida por Tom Jobim e João Gilberto – basicamente eles –, a bossa teve alguns de seus parâmetros entendidos de maneira deformada. Entenda-se: a história do “amor, o sorriso e a flor” não era bem aquela lembrada e repetida tantas vezes, até hoje, para caracterizar o movimento como “alienado”. A letra que Newton Mendonça escreveu para *Meditação*, música de Tom, era clara: “Quem acreditou no amor, no sorriso, na flor, então sonhou, sonhou, e perdeu a paz”. Poderia quase ser entendida como política, se houvesse sido escrita alguns anos depois.

É inegável, entretanto, que as preocupações sociais não estavam na ordem do dia, nos primeiros momentos da bossa. Nascida no final dos anos 50, ela era reflexo – Carlos Lyra o afirma tantas vezes – de uma atmosfera de otimismo surgida com a política desenvolvimentista de Juscelino Kubitschek (pagaríamos por isso mais tarde, mas essa é outra história). Mais: a bossa não parecia preocupada com nada que não fosse ela mesma, sua batida, seu olhar autocentrado. Bem, alguns compositores, cantores e letristas posteriores a Jobim, João e Newton Mendonça acabaram dando a essa idéia foro de verdade, o que também é outra história.

O fato é que a bossa aparentava não estar preocupada com outro Brasil que não fosse aquele visível da calçada de Ipanema. Naturalmente, Tom e João não tinham culpa do fato. Não podiam ser mais discordantes de tal perspectiva tão redutora. Ainda assim, junto com o canto impostado, a bossa varreu do mapa os baiões, as milongas, as toadas, as modas de viola, as cirandas, os maracatus etc. etc.

O Brasil, no entanto, mudaria da euforia juscelinista para as tensões do período Jânio-Jango e o que se sabe que veio depois. Passaria a olhar para si mesmo não mais como um milagre planejado e estanque, um paraí-



Com Joyce, Lisboa, 1969.



so beijado pela brisa tropical — havia um pouco mais. Havia o que aplaudir mas também o que criticar. Havia mais o que criticar, por sinal. E foi nesta atmosfera que se gestou a segunda geração da bossa. Foi quando Edu Lobo surgiu.

Como nenhum outro compositor de sua geração, Edu Lobo aplicou à sofisticação harmônica da bossa o vasto conhecimento que detinha da música popular brasileira — ou vice-versa. Compunha, ainda, sobre seu quintal. Mas seu quintal era mais vasto. Estendia-se pelos interiores,



Edu e Maria Bethânia, 1966.

percebia outras imagens além daquelas que cantavam o sol, o sal, o sul divisado da janela. Tom Jobim, sempre ele, havia deixado clara a existência dessa perspectiva. Edu levantou as persianas.

Caminhou, curiosamente, em duas direções aparentemente contraditórias. Se trouxe para a temática da nova música popular (a música da segunda geração da bossa nova) o nordestino, o negro, o índio, o deserdado, o que não se havia alinhado ao modelo juscelinista (para além da metáfora, o pescador de *Arrastão* (letra de Vinicius de Moraes) é um ressaltado brasileiro que ainda não comprara — nem compraria — seu fusca nacional zero quilômetro), por outro lado avançou, em termos melódicos e harmônicos, na direção

de uma textura erudita — da possível linguagem musical erudita brasileira, como a quiseram Villa-Lobos e o onipresente Tom Jobim. Assim, se seu primeiro disco tinha aquele pescador (de metáforas?) e o nordestino sem rosto de *Borandá* (letra dele mesmo), tinha também a modelar *Canção do amanhecer* (letra com *status* de poesia de Vinicius), que consolidou o modelo estético da moderna canção brasileira.



Caetano Veloso, baiano do Recôncavo, reconhece, num parêntese elucidativo do livro *Verdade Tropical*: “Na verdade, o modalismo nordestino chegava a nós mais através do carioca Edu Lobo do que da divisa da Bahia com Pernambuco.” Mais adiante, Caetano assegura, falando sobre o espetáculo *Arena conta Zumbi*, que tinha música de Edu: “De fato, não é pouca coisa que se tenha realizado um musical coerente e bem amarrado no Brasil — algo que ainda hoje parece uma meta inalcançável para os brasileiros. Noel Rosa e Ary Barroso, Dorival Caymmi e Lamartine Babo sonharam com isso — Edu Lobo, o jovem autor da música do *Zumbi*, conseguiu realizar o sonho em 1965, na sua colaboração com (Augusto) Boal e Gianfrancesco Guarnieri, os autores do texto. Mas depois esquecemos, voltamos a lamentar o fato de termos compositores populares maravilhosos e não conseguirmos organizar uma tradição de musicais no teatro ou no cinema que nos enriqueça a vida com encantamentos.”



Com Baden Powell, 1966.

Bom, Caetano estava falando sobre o composto música-texto-cena. Chega a dizer que as tentativas de Chico Buarque no sentido de organizar a tradição de musicais atestam o esquecimento da fórmula. Ainda que o item “cena” possa ser considerado na perspectiva dessa análise, a motivação da cena, na parceria de Edu Lobo com Chico Buarque, fez surgir o mais belo de todos os discos editados no Brasil — é razoável supor que em qualquer parte do mundo. Trata-se de *O Grande Circo Místico*, composto para o balé do Teatro Guaíra, de Curitiba, no início dos anos 80. Sai de lá a exemplar canção *Beatriz*, o primeiro marco da ultrapassagem — do amadurecimento formal — do modelo de composição jobiniano. Quinze anos após haver estreado com música de cena, Edu Lobo superava o mestre Jobim, sua orientação mais constante, e determinava-se como o melhor compositor brasileiro de seu tempo.

Aloysio de Oliveira, espécie de provedor de meios para que a bossa nova (e a música que veio depois, já que produziu o primeiro disco de Edu Lobo, depois de



haver produzido o encontro de Jobim e João), dizia – muito tempo depois, sem que lhe fossem atribuídos os méritos da assertiva, ela seria repetida por gente de fora do Brasil – que não havia outra música viva no universo além da que se fazia aqui. Nos anos 80, depois de décadas morando nos Estados Unidos e um tanto desiludido com o que via e ouvia por lá e por outras praças, manifestava-se, em lamento, nos seguintes termos: “O último grande compositor americano” – e sabemos muito bem que o formato da canção popular foi herdado dos Estados Unidos, em virtude da adaptação das peças musicais às limitações de duração dos discos de cera – “foi Jimmy Webb, que durou apenas dois anos, a partir de 1970.” Aloysio vaticinava sobre o fim de uma era. Muito bem, Webb naufragou no álcool e em outros vícios. Mas haveria condições para que sobrevivesse, criando como criava, em seu país natal?

Provavelmente não. Depois do fenômeno-hecatombe chamado The Beatles, marco da ascendência do marketing sobre a criação musical (houve isto com a criação artística como um todo, mas estamos tratando aqui exclusivamente da musical), acelerou-se a decadência da



*Com Nara Leão, 1963.*

cultura ocidental numa velocidade tão extraordinária quanto foi veloz a modificação dos meios de comunicação de massas. São coisas interligadas, e é preciso examinarmos as muito especiais condições brasileiras para que entendamos os motivos de nossa – digamos – resistência.

Como nenhum outro país americano, o Brasil incorporou à sua cultura urbana os elementos fornecidos pelos índios, primeiros donos da terra, pelos negros desterrados. Uma peculiar disposição lúbrica (uma peculiar desordem colonizadora) dos portugueses dispôs a criação de uma raça nova, por outro lado não reconhecida como tal. A imensidão territorial, os contrastes geográficos, as invasões estrangeiras localizadas vieram somar diferenças ao que já era diferente. No corpo dessa nova gente, objeto de paixão de Darcy Ribeiro, de Sérgio Buarque de Holanda ou de Villa-



Lobos e (claro) Tom Jobim, desenhou-se uma nova cultura ainda em conformação, ainda não cristalizada, ainda sem termo, e por isso mesmo criativa, viva, dinâmica, dialética.

Era dessa gente e dessa cultura, e de suas questões, conscientemente, que a juventude da segunda geração da bossa nova estava querendo tratar. Falava de um corpo social em evolução. Evoluía com ele – e pôde perenizar-se na busca. Edu Lobo estabeleceu a síntese-em-movimento. Carioca, filho de pernambucano, teve a diversidade ao alcance das mãos. Outros também a tiveram. Seu gênio permitiu-lhe aproveitá-la melhor do que qualquer outro de sua época e compor uma tradução musical de sua gente como a que haviam logrado Villa-Lobos e Jobim. Edu é a terceira ponta da trindade da música brasileira contemporânea.



*Com Hermeto Paschoal e Milton Nascimento, 1994.*

Como os dois antes dele, Edu Lobo aliou à inspiração – à capacidade inata de traduzir em beleza as observações cotidianas, de encontrar grandezas em motivações comuns – o capricho do artesão meticuloso, perfeccionista. É um compositor de obras definitivas, de acabamento irrecorrível. Por isso, sua música para balé, para cinema, televisão ou teatro é um corpo à parte da obra que complementa, um corpo de vida autônoma (que, no mais das vezes, sobrevive ao processo que a originou). Por isso, ainda, suas criações, cada uma delas, são um parâmetro.

Edu compõe admiravelmente bossa nova, sambas, marchas, frevos, canções praieiras (que deixaram de ser privilégio caymmiano), baladas, canções lentíssimas, marchas-rancho, experimentações instrumentais – talvez só não se tenha aventurado pelo terreno do samba-enredo, mas não se sabe como será o futuro. Escreve belíssimas letras, mesmo tendo como parceiros os melhores letristas do país. Pianista e violonista exímio, é arranjador de mão-cheia e cantor de primeiríssima linha. Seus instrumentos são sempre acústicos, o que não o afasta da mais moderna tecnologia quando vem em socorro do ofício.



E se é importante falar do faz-tudo, mais importante será salientar o preciosismo de sua escrita. Como só os grandes criadores, Edu Lobo inventou sua própria música. Ou seja: criou sua sintaxe, seu sotaque, sua marca de intervalos e síncope, sua estrutura harmônica, seu caminho melódico, sua marca registrada. Mesmo que faça questão de identificar as raízes profundas do que faz. Para dar um exemplo: diz que a *Valsa brasileira* é jobiniana (diz o mesmo de outra obra-prima, o *Choro bandido*; ambas as obras têm letra de Chico Buarque) e é verdade. É também villa-lobiana. Por outro lado, Jobim não a comporia, muito menos Villa

– os dois são pressupostos para a existência da *Valsa brasileira*, e o terceiro vértice da trindade fundadora da nossa música moderna não comparece apenas como emulador, mas como artífice basilar da fundação.



Com Nana Caymmi  
e Caetano Veloso.

Em termos históricos, e não há nada de especulativo nisto, Edu Lobo vem caminhando com a modernidade que inaugurou até um limite sobre o qual – aqui sim –

apenas se pode especular. Suas últimas obras, trabalhos de maturidade, mostram a concisão não-acomodada dos que reservam surpresas. Se, contra todas as expectativas de mercado, a música brasileira permanece rica e em evolução, Edu Lobo estará à frente dela. O quadro traçado por este *Songbook*, cujas partes Edu fez questão de anotar manualmente, com o capricho que dedica a qualquer tarefa a que se proponha, permite que o estudioso de música ou o curioso por música confirmem os adjetivos empregados no texto. Trata-se de uma das grandes obras musicais do século XX. Dizendo mais uma vez: é a melhor produção da melhor música que se faz no mundo.

**Mauro Dias**

Dezembro de 1997



*E*du Lobo is the most important musician of the so-called second Bossa Nova generation. Defined by Tom Jobim and João Gilberto – basically by them – some of the “bossa’s” parameters were understood in a deformed way. Which is to say: the deal about “love, smile and pain” was not exactly what is constantly remembered and repeated, to this day, in characterizing the movement as “alienated”. The lyrics Newton Mendonça wrote for *Meditação*, with music by Tom, were clear: “Whoever believed in the love, in the smile, in the pain, dreamt, dreamt and lost his peace of mind”. It could have been perfectly perceived as political, had it been written some years later.

However, in the “bossa’s” first moments, it is undeniable that social worries were not the order of the day. Born in the end of the fifties, it was the reflection – and Carlos Lyra has said this many times – of an optimism engendered along with Juscelino Kubitschek’s developmental politics (we would pay for this later on, but that’s another story). And more, the “bossa” did not seem to worry about anything besides itself, its rhythm, its self-centered gaze. Well, some composers, singers, lyricists who came after Jobim, João and Newton Mendonça ended up giving this idea a certain validity, but that’s also another story.



With Elis Regina,  
Cannes, 1969.

Fact is that the “bossa” did not seem worried about another Brazil besides the one that could be seen from the sidewalks of Ipanema. Naturally, Tom and João are not to blame for that. They could not have disagreed more with such a reductionist perspective. Nonetheless, along with the perfectly pitched way of singing, the “bossa” swept away “baiões”, “milongas”, “toadas”, guitar “modas”, “cirandas”, “maracatus”, etc. etc.

Brazil, however, would change from the Juscelinian euphoria to the tensions of the Jânio-Jango period and that which we know followed. It would no longer see itself as a planned, impervious miracle, paradise kissed



*by the tropical breeze. There was something else. There was something to applaud, but also something to criticize. Actually, there was more to criticize. And thus, in this environment, bossa's second generation was engendered. And that's when Edu Lobo appeared.*



With Egberto Gismonti, 1971.

*As no other composer of his generation, Edu Lobo applied bossa's harmonic sophistication to his vast knowledge of Brazilian popular music – or vice versa. Still, he composed about his backyard. But his backyard was infinitely more vast. It stretched out through the countryside, perceiving other images besides those that sang of sun, of salt, of south as seen through the window. Tom Jobim, always he, had made the existence of this perspective clear. Edu raised the blinds.*

*He walked, curiously, in two apparently contradictory directions. If he brought the new popular music (the music of bossa nova's second generation) themes such as the northeastern, the black, the Indian, the disowned, that which had not aligned itself to the Juscelinian model (taking the metaphor one step beyond, the fisherman in Arrastão – lyrics by Vinicius de Moraes – highlights that Brazilian who had not yet bought – and who would not buy – his brand new Volkswagen beetle), he progressed, in harmonic and melodic terms, towards an erudite texture – within the possibilities of Brazilian erudite musical language, as Villa-Lobos and the ever-present Tom Jobim wished it. And thus his first album contained that fisherman (was he fishing metaphors?) and the northeastern with no face in Borandá (with his own lyrics); it also contained the exemplary Canção do Amanhecer (lyrics, which can very well be considered a poem, by Vinicius), consolidating the aesthetic model of the modern Brazilian song.*

*Caetano Veloso, a man from the Recôncavo Region in Bahia, recognizes, in an elucidating parentheses made in his book Verdade Tropical that: "Actually, the northeastern modalism came through to us more through Edu Lobo, from Rio, than from the border between Bahia and Pernambuco". Later on, Caetano ascertains, referring to Arena Conta Zumbi, with songs by Edu:*



*“In fact, it is no small feat that a musical, coherent and grounded in Brazil, was staged – something that, to this day, seems like an unattainable goal to Brazilians. Noel Rosa and Ary Barroso, Dorival Caymmi and Lamartine Babo dreamt of it. Edu Lobo, the young composer of the music in Zumbi, made that dream come true in 1965, in a collaboration with (Augusto) Boal and Gianfrancesco Guarnieri, who wrote the text. But later on, we forgot and went back to lamenting the fact that we have marvelous popular composers and cannot organize a tradition of musicals, neither in the theatre nor in films, with which to fill our lives with enchantment”.*

*Well, Caetano was speaking of the compound music-text-stage. He even says that Chico Buarque’s attempts to organize the tradition of musicals attest to the fact that the formula was forgotten. Even if the item “stage” is considered under the perspective of this analysis, the stage as motivation, in the partnership between Edu Lobo and Chico Buarque, gave birth to one of the most beautiful albums ever released in Brazil – and it is reasonable to say anywhere in the world. I am talking about O Grande Circo Místico, composed in the beginning of the eighties for Curitiba’s Teatro Guaíra ballet. The exemplary song Beatriz originates from this effort, the first mark of the surpassing – of formal maturity – of the Jobinian model of composition. Fifteen years after his debut with stage music, Edu Lobo topped master Jobim, his most constant orientation, and determined himself as the best composer of his time.*

*Aloysio de Oliveira, a type of provider of means for bossa nova (and the music that followed it, since he produced Edu Lobo’s first album after having produced the meeting of Jobim and João), used to say – much later, without being awarded the merit of the assertion, repeated by people outside Brazil – that there was no other music alive in the universe besides the one made here. In the 80’s, after living in the United States for decades, and quite disillusioned with what he*



With Oscar Castro Neves,  
Gracinha Leporace,  
Rubens Bassini,  
Karen Phillips and  
Claudio Sion, Tokyo, 1971.



saw and heard there and in other corners, complained sadly that: "The last great American composer" – and we know so very well that the popular song format was inherited from the United States, due to the adaptation of musicals to the limitations of duration of the wax record – "was Jimmy Webb, who lasted a mere two years after 1970". Aloysio predicted the end of an era. Very well, Webb drowned in alcohol and other addictions. But would it have been possible, for him to continue creating, as he created, in his native land?

Probably not. After the hecatomb-phenomenon called the Beatles, landmark of marketing over musical creation (this occurred with artistic creation as a whole), the decadence of Western culture was accelerated in a speed as extraordinary as the changes mass communications. They are interconnected, such things, and it is necessary to examine the extremely special Brazilian conditions so that we may understand the reasons for our – let us say – resistance.

As no other American nation did, Brazil incorporated the elements supplied by the Indian, first owners of the land, and by the expatriated Africans, to the urban culture. A peculiar lubricious disposition (a peculiar colonizing disorder) of the Portuguese led to the creation



With Dori Caymmi and Mariana Lobo, 1993.

of a new race, otherwise, not recognized as such. The territorial immensity, the geographic contrasts, the localized foreign invasions came to add differences to that which was already different. In the body of this new people, object of Darcy Ribeiro's and Sérgio Buarque de Holanda's passion, or Villa-Lobos' and (of course) Tom Jobim's, another culture was designed, in continuous formation, yet uncrystallized, yet undefined and for this very same reason, creative, alive, dynamic, dialectic.

It was of these people, of this culture and of its questions, consciously, that the youth of the second generation of the bossa nova wanted to talk about. It spoke of a social body in evolution. It evolved along with it – and was able to perpetuate itself in this search. Edu Lobo



*established the synthesis-in-motion. Born in Rio, of Pernambucan father, he had diversity at his reach. And so did others. His genius allowed him to take advantage of this diversity more than any other of his time, to compose a musical translation of his people as Villa-Lobos and Jobim had succeeded in doing. Edu is the third tip of the contemporary Brazilian music trinity.*

*Like the other two before him, Edu Lobo combined inspiration with the innate capacity of translating day-to-day observations into beauty, of finding greatness in common motivations, the great care of the meticulous, perfectionist craftsman. He is a composer of definitive works, of unappealable finish. For this reason, his music for ballet, for films, for television or theatre are a body other than the work it complements, a body with autonomous life (that quite often survives the work which originated it). For this reason, his creations, each and every one of them, are a parameter.*

*Edu composes, admirably, bossa nova, sambas, marches, frevos, beach songs (which have ceased to be a Caymmian privilege), ballads, incredibly slow songs, marchas rancho, instrumental experimentations – perhaps, the only terrain into which he has not ventured is the samba enredo – theme songs for samba schools – but who can tell the future. He writes beautiful lyrics, even having the best lyricists in the nation as his partners. Distinguished pianist and guitarist, he is an accomplished arranger and first-rate singer. His instruments are always acoustic, though he does not shy away from modern technology when the trade calls for it.*

*And if it is important to speak of the jack of all trades, it is even more important to highlight the fastidiousness of his writing. As in the case of all great creators, Edu Lobo invented his own music. He created his syntax, his accent, his brand of intervals and syncopations, his harmonic structure, his melodic tracks, his trademark. Even if he makes a point of identifying the deepest roots of what he does. An example: he says*



With Aloysio de Oliveira  
and Nara Leão, 1965.



*Valsa Brasileira is Jobinian (he says the same of another masterpiece, Choro Bandido; both with lyrics by Chico Buarque), and it is true. It is also Villa-lobian. On the other hand, Jobim did not compose it, and neither did Villa – both are presupposed for the existence of Valsa Brasileira, and the third vertex of the founding trinity of our modern music does not appear as a sole emulator, he is, in fact, an essential artisan of the foundation.*

*In historical terms, and there is nothing speculative*



With Eric Kleineschuster, Vienna Jazz Orchestra's conductor.

*about this, Edu Lobo has been walking side by side with a modernity he inaugurated up to a limit which is – and here, I agree – left up to pure speculation. His last pieces, mature works, show the non-accommodated conciseness of those who hold surprises. If, against all market expectations, Brazilian music remains rich, in evolution, Edu Lobo will be ahead of it. The picture*

*painted by this songbook – whose parts Edu made a point of annotating by hand, with the care he dedicates to any task he takes on – allows the music student or lover, to confirm the adjectives used in the text. We are dealing with one of the greatest collections of works of the 20th century. And I'll repeat: it is the best production of the best music made in the world.*

Mauro Dias

December 1997











# ABERTURA DO CIRCO

Edu Lobo

Allegro

A7M(9)

A7M

A7M

A#dim Bm7 Bm6 Bm7



First staff of music with four measures. The notes and chords are as follows:

Measure	Notes	Chord
1	B2, C3, D3, E3	Bm(b6)
2	B2, C3, D3, E3	Bm6
3	B2, C3, D3, E3	Bm7
4	B2, C3, D3, E3	E7(9) <sub>4</sub>

Second staff of music with four measures. The notes and chords are as follows:

Measure	Notes	Chord
1	B2, C3, D3, E3	E7(9)
2	B2, C3, D3, E3	Adim
3	B2, C3, D3, E3	A7M
4	B2, C3, D3, E3	A7M(9)

Third staff of music with four measures. The notes and chords are as follows:

Measure	Notes	Chord
1	B2, C3, D3, E3	A7M(9)
2	B2, C3, D3, E3	.i.
3	B2, C3, D3, E3	.i.
4	B2, C3, D3, E3	A7(9) <sub>4</sub>

Fourth staff of music with four measures. The notes and chords are as follows:

Measure	Notes	Chord
1	B2, C3, D3, E3	A7(9)
2	B2, C3, D3, E3	D7M(9)
3	B2, C3, D3, E3	.i.
4	B2, C3, D3, E3	D#dim

Fifth staff of music with four measures. The notes and chords are as follows:

Measure	Notes	Chord
1	B2, C3, D3, E3	D#dim
2	B2, C3, D3, E3	A/C#
3	B2, C3, D3, E3	F#7(b13)
4	B2, C3, D3, E3	B7(9)



Handwritten musical notation for the first system, measures 1-4. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 1: E7(13). Measure 2: A7(9). Measure 3: A7(9). Measure 4: D#dim.

Handwritten musical notation for the second system, measures 5-8. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 5: D#dim. Measure 6: A / C#. Measure 7: F#7(b13). Measure 8: B7(9).

Handwritten musical notation for the third system, measures 9-13. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 9: E7(13). Measure 10: A7M(9). Measure 11: ./. Measure 12: ./. Measure 13: ./.

Handwritten musical notation for the fourth system, measures 14-17. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 14: B7(9). Measure 15: ./. Measure 16: ./. Measure 17: E7.

Handwritten musical notation for the fifth system, measures 18-21. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). Measure 18: E7. Measure 19: E7(13). Measure 20: E7(b9, 13). Measure 21: F7M.



F7M      Bb7M      ./.      7/4

<b>A7M(9)</b> VI	<b>A7M</b> V	<b>A#°</b> V	<b>Bm7</b> VII	<b>Bm6</b> VI	<b>Bm(b6)</b> V	<b>E7(9)</b> VII
<b>E7(9)</b> VI	<b>A°</b> IV	<b>A7(9)</b> III	<b>A7(9)</b> II	<b>D7M(9)</b> IV	<b>D#°</b> V	<b>A/C#</b> II
<b>F#7(b13)</b> 	<b>B7(9)</b> 	<b>E7(13)</b> 	<b>E7</b> 	<b>E7(13)</b> 	<b>F7M</b> 	<b>Bb7M</b> 



# ABANDONO

Edu Lobo e Chico Buarque

Handwritten musical score for "ABANDONO" by Edu Lobo and Chico Buarque. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system (staves 3-4) continues the melody and includes a piano section with a bass clef and a key signature of one sharp. The third system (staves 5-6) shows a complex chord progression with multiple chords per measure. The fourth system (staves 7-8) includes a vocal line labeled "Canto" and a piano accompaniment. The fifth system (staves 9-10) concludes the piece with a final chord progression. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte).

Chords and musical notation visible in the score:

- Staff 1:  $Fm7M(\#11)$
- Staff 2:  $D7_9(\#11, 13)$
- Staff 3:  $C7(\#11, 13)$
- Staff 4:  $B7M(9)$
- Staff 5:  $B7(\#5, \#9)$
- Staff 6:  $Em_9/D$  and  $Db7(\#9, \#11)$
- Staff 7:  $C7M$ ,  $Bm7$ ,  $Am7$ ,  $B7(\#5, \#9)$
- Staff 8:  $C7M(9)$
- Staff 9:  $Db7(\#9, \#11)$
- Staff 10:  $C7M(9)$
- Staff 11:  $B7(\#5, \#9)$
- Staff 12:  $Em_9(11)$
- Staff 13:  $Db7(\#9, \#11)$



Handwritten musical notation for the first system, featuring three measures with chords C6(9), B7(#9), and Em7(11).

Handwritten musical notation for the second system, featuring three measures with chords G7(13), C6(9), and B7(b9).

Handwritten musical notation for the third system, featuring three measures with chords Em7(11), E7(b9), and E7(b9) E7(b9 13).

Handwritten musical notation for the fourth system, featuring three measures with chords F6(7M), Dm7, and C7M(9).

Handwritten musical notation for the fifth system, featuring three measures with chords F7M(#11), F7M, B7(b5), and F7(9) (#11 13).



Handwritten musical notation for the first system. The first measure contains a B7(#5) chord with a melodic line. The second measure contains an Em7(9) chord with a melodic line and a dynamic marking of *Al f*. The third measure contains an Em7(11) chord with a melodic line.

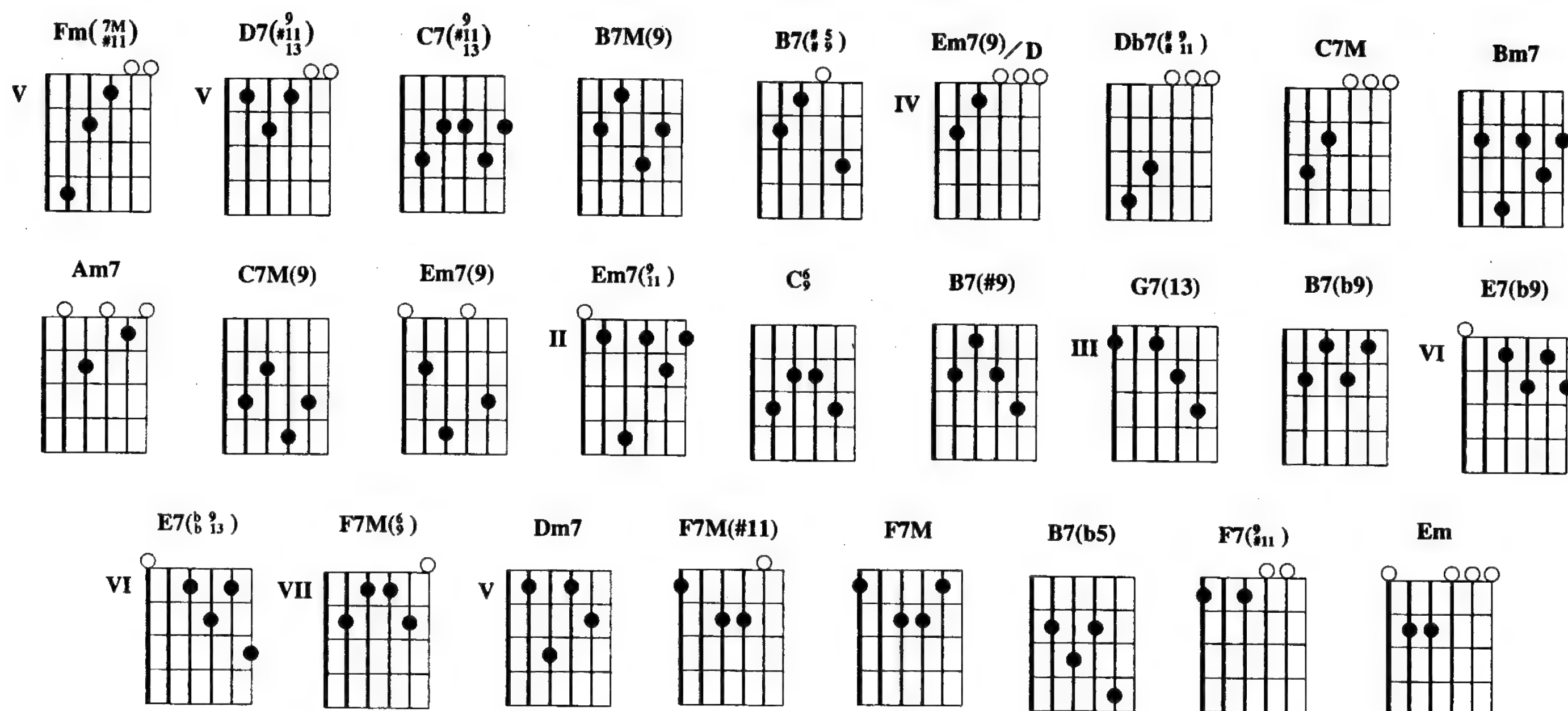
Handwritten musical notation for the second system. The first measure contains a Db7(#9) chord with a melodic line. The second measure contains a C7M(9) chord with a melodic line. The third measure contains a B7(#5) chord with a melodic line.

Handwritten musical notation for the third system. The first measure contains an Em7(11) chord with a melodic line. The second measure contains a G7(13) chord with a melodic line. The third measure contains a C6(9) chord with a melodic line.

Handwritten musical notation for the fourth system. The first measure contains a B7(b9) chord with a melodic line. The second measure contains a C7M chord with a melodic line. The third measure contains a melodic line.

Handwritten musical notation for the fifth system. The first measure contains an Em chord. The second and third measures contain a long Em chord spanning across them.





Introdução: Fm(7M) / / / D7(9) / / / C7(9) / / / B7M(9) / / / B7(5) / / / Em7(9)/D / Db7(9) / C7M  
Bm7 Am7 B7(5) C7M(9) / / / / / / / / / /

Db7(9) / / / C7M(9) / / / B7(5) / / / Em7(9) / / / Db7(9) / / / C6 / /  
O que será ser só Quando outro dia amanhe—cer? Se—rá recomen—çar Será

/ B7(#9) / / / Em7(9) / / / G7(13) / / / C6 / / / B7(b9) / / / Em7(9) / / /  
ser li—vre sem que—rer? O que será ser moça E ter ver-go—nha de vi—ver? Ter

Db7(9) / / / C7M(9) / / / B7(5) / / / Em7(9) / / / Db7(9) / / / C6 /  
cor—po pra dan—çar E não ter on—de me escond—der Ten—tar cobrir meus o—lhos

/ / B7(#9) / / / Em7(9) / / / G7(13) / / / C6 / / / B7(b9) / / / Em7(9) / / /  
Pra minh'—al—ma ninguém ver Eu to—da minha vi—da Soube só lhe pertenc—er

/ E7(b9) / / / E7(b9) / / / F7M(5) / / / Dm7 / / / C7M(9) / / /  
O que será ser su—a, sem vo—cê? Como será ser nua Em noite de luar?

/ F7M(#11) / F7M / B7(b5) / / / F7(9) / / / B7(5) / / / Em7(9) / / / Db7(9) /  
Ser aluada louca Até você voltar Pra que? O que

/ / C7M(9) / / / B7(5) / / / Em7(9) / / / Db7(9) / / / C6 / / / B7(#9) /  
será ser só Quando outro dia amanhe—cer? Se—rá recomen—çar Será ser li—vre

/ / Em7(9) / / / G7(13) / / / C6 / / / B7(b9) / / / Em7(9) / / / Db7(9) / / /  
sem que—rer? O que será ser moça E ter ver-go—nha de vi—ver?

C7M(9) / / / B7(5) / / / Em7(9) / / / G7(13) / / / C6 / / / B7(b9) / / /  
Quem vai secar meu pranto? Eu gosto tan—to de

/ C7M / / / / / / / Em  
vo—cê



# A HISTÓRIA DE LILY BRAUN

Edu Lobo e Chico Buarque

*Allegretto*

First system of musical notation for piano. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is in the right hand, featuring a series of eighth notes with triplet markings (3). The bass line is in the left hand, featuring a series of eighth notes. Chord symbols are written below the staff: C7(#9), F7(9), D7(#9), and G7(b13).

Second system of musical notation for piano. It consists of two measures, labeled 1. and 2. Measure 1 contains the chords C7(#9), F7(9), D7(#9), and G7(b13). Measure 2 contains the chords C7(#9), F7(9), and D7(#9) G7(b13). The melody is in the right hand, and the bass line is in the left hand.

Third system of musical notation for piano. It consists of two measures. The first measure contains the chords C7(#9), F7(9), D7(#9), and G7(b13). The second measure contains the chords C7(#9) and F7(9). The melody is in the right hand, and the bass line is in the left hand.

Fourth system of musical notation for piano. It consists of two measures. The first measure contains the chords D7(#9) and G7(b13). The second measure contains the chords C7(#9) and F7(9). The melody is in the right hand, and the bass line is in the left hand.

Fifth system of musical notation for piano. It consists of two measures. The first measure contains the chords C7(#9), F7(9), D7(#9), and G7(b13). The second measure contains the chord C7(9) G7(b13). The melody is in the right hand, and the bass line is in the left hand.



$C^7(9)$ 
 $C^7(\sharp 9)$ 
 $F^7(13)$

$A^7_4(9)$ 
 $A^7(b9)$ 
 $D^7(\sharp 9)$ 
 $A^b7(\sharp 9)$

AD

$G^7_4(9)$ 
 $D^b7(\sharp 9)$ 
 $E^7(\sharp 9)$ 
 $B^b7(\sharp 9)$ 
 $A^7_4(9)$ 
 $E^b7(\sharp 9)$

$D^7(\sharp 9)$ 
 $G^7(9)$ 
 $E^7(\sharp 9)$ 
 $A^7(b13)$ 
 $D^7(\sharp 9)$ 
 $G^7(9)$

$E^7(\sharp 9)$ 
 $A^7(b13)$ 
 $D^7(\sharp 9)$ 
 $G^7(9)$ 
 $E^7(\sharp 9)$ 
 $A^7(b13)$



Handwritten musical notation for the first system. The staff features a treble clef, a key signature of one flat, and a common time signature. The notation includes a melodic line with eighth and quarter notes, and a bass line with a whole note. Chord symbols  $D7(\sharp 9)$ ,  $G7(9)$ ,  $E7(\sharp 9)$ ,  $A7(b13)$ , and  $D7(9)$  are written below the staff. A repeat sign is present at the end of the system.

Handwritten musical notation for the second system. The staff continues the melodic and harmonic progression. Chord symbols  $D7(9)$ ,  $D7(\sharp 9)$ , and  $G7(13)$  are visible. The system ends with a repeat sign.

Handwritten musical notation for the third system. Chord symbols  $B\flat 7(9)$ ,  $B7(b9)$ ,  $E7(\sharp 9)$ , and  $B\flat 7(\sharp 9)$  are present. The notation includes a melodic line with eighth notes and a bass line with a whole note.

Handwritten musical notation for the fourth system. It includes a double bar line, a key signature change to one sharp, and a common time signature. Chord symbols  $A7(9)$ ,  $E\flat 7(9)$ ,  $A0$ ,  $SEM\ REP.$ ,  $E$ ,  $E7(\sharp 9)$ , and  $A7(b13)$  are present. The system ends with a repeat sign.

Handwritten musical notation for the fifth system, featuring a trumpet part with triplets. Chord symbols  $D7(\sharp 9)$ ,  $G7(9)$ ,  $E7(\sharp 9)$ ,  $A7(b13)$ ,  $D7(\sharp 9)$ , and  $G7(9)$  are present. The system ends with a repeat sign.



C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) /  
 Como num roman-ce O homem dos meus sonhos Me apare-ceu no dan-cing Era mais um

C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) /  
 Só que num relan-ce Os seus olhos me chuparam Feito um zoom

C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) /  
 Ele me comi-a Com aqueles olhos De comer fotografi-a Eu disse cheese

C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) /  
 E de close em clo-se Fui perdendo a pose E até sorri, feliz

C7(9) / C7(9) / F7(13) / A7(9) /  
 E voltou Me ofere-ceu um drinque Me chamou de anjo azul Minha visão Foi des-de



A7(b9) / / / D7(#9) / Ab7(9<sub>11</sub>) / G<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / Db7(9<sub>11</sub>) / C7(#9) / F7(9) / D7(#9) /  
 então Ficando flou Como no cine—ma Me mandava às

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /  
 vezes Uma rosa e um poe—ma Foco de luz Eu, feito uma ge—ma Me

/ G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /  
 desmilingüindo toda Ao som do blues Abu—sou do scotch Disse que

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /  
 meu corpo Era só dele aquela noi—te Eu disse please Xale no deco—te Dispa—rei

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / / / C7(9) / C7(#9) /  
 com as faces Rubras e febris E voltou No derradeiro show

/ F7(13) / / / / / A<sub>4</sub><sup>7</sup>(9) / / / A7(b9) / / / D7(#9) /  
 Com dez poe—mas e um bouquet Eu disse adeus Já vou com os meus Numa turnê

Ab7(9<sub>11</sub>) / G<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / Db7(9<sub>11</sub>) / E7(#9) / Bb7(9<sub>11</sub>) / A<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / Eb7(9<sub>11</sub>) / D7(#9) / G7(9) / E7(#9) /  
 Como amar espo—sa Disse ele

A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) /  
 que agora Só me amava como espo—sa Não como star Me amas—sou as ro—sas

E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) /  
 Me queimou as fotos Me beijou no altar Nunca mais roman—ce

E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) /  
 Nunca mais cinema Nunca mais drinque no dancing Nunca mais cheese Nunca uma

/ G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / / / D7(9) /  
 espelun—ca Uma rosa nunca Nunca mais feliz

D7(#9) / G7(13) / / / / / B<sub>4</sub><sup>7</sup>(9) / / / B7(b9) / / / E7(#9) / Bb7(9<sub>11</sub>) / A<sub>4</sub><sup>7</sup>(9<sub>13</sub>) / Eb7(9<sub>11</sub>) / D7(#9) /  
 Nunca

/ G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) /  
 mais roman—ce Nunca mais cinema Nunca mais drinque no dancing Nunca mais cheese

D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) /  
 Nunca uma espelun—ca Uma rosa nunca Nunca mais feliz

G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) /

D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9)

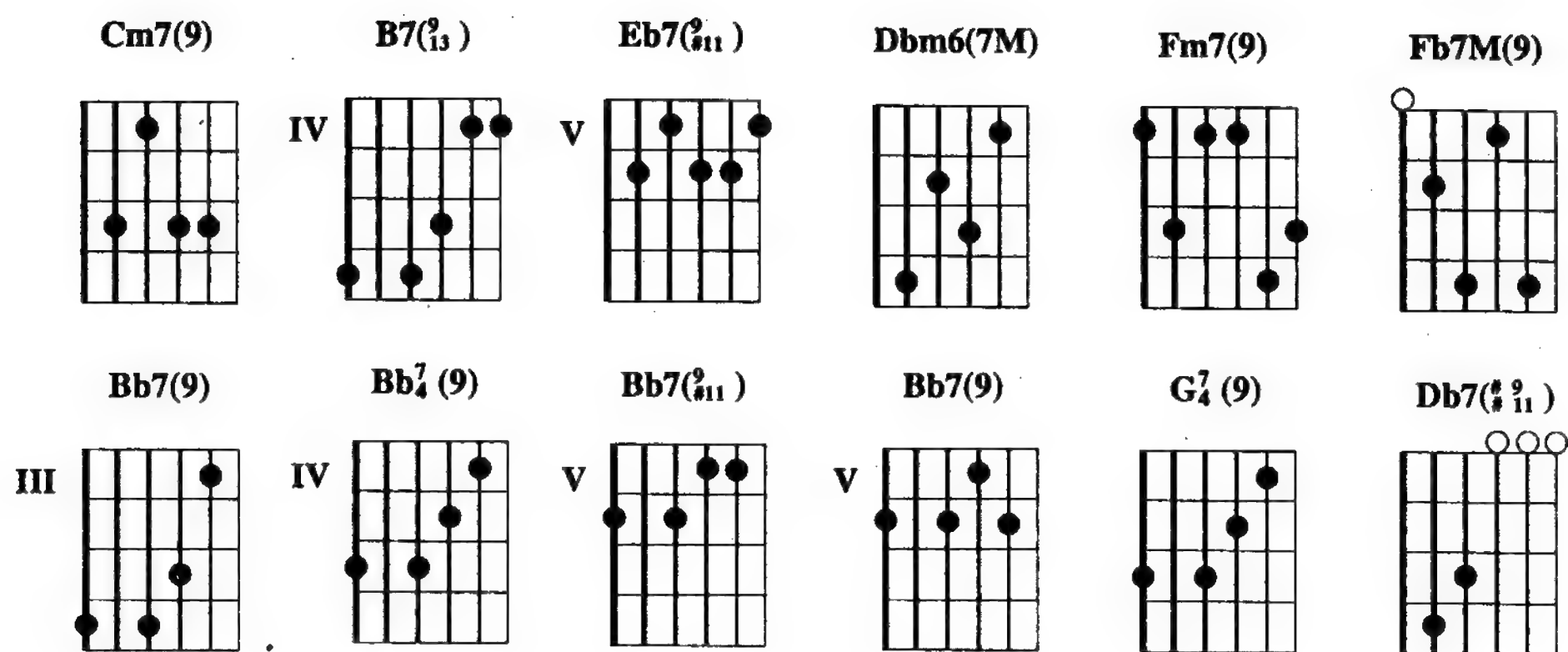


# ACALANTO

Edu Lobo e Paulo César Pinheiro

Handwritten musical score for "ACALANTO" by Edu Lobo and Paulo César Pinheiro. The score is written on five systems of staves, featuring treble and bass clefs, 3/4 and 4/4 time signatures, and various musical notations including notes, rests, and chords. Chord labels include Cm7(9), B7(13), Eb7(9#11), Dbm6(7M), Fm7(9), Fb7M(9), Bb7(9), G7(9), and Db7(9#11). The score includes a key signature change from C minor to B-flat major and a time signature change from 3/4 to 4/4.





Cm7(9) / / / / B7(9) / / / / Eb7(9) / / / /  
 Dorme que eu vou te embalar No meu colo quente Como a lua embala o mar

Dbm6(7M) / / / / Cm7(9) / / / / Bb7(9) / / / /  
 E a maré embala a gente Dorme que eu vou te velar Pela noite quieta

Eb7(9) / / / / Dbm6(7M) / / / / Fm7(9) / / / /  
 Como a chama do luar Vela o sono dos poetas Dorme que eu vou te ninar

Fb7M(9) / / / / Bb7(9) Bb7(9) Bb7(9) Bb7(9) / / G4(9) /  
 No teu canto de criança Como sempre ouvi meu pai cantar Um aca—lanto de

/ Db7(9) / /  
 esperan—ça



# ACALANTO

Edu Lobo e Chico Buarque

*Andante*

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a repeat sign. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature, containing a bass line. The system is divided into four measures by a double bar line. Chord symbols are written above the measures:  $Em^7(9)/D$ ,  $C\sharp^7(\sharp^9_{11})$ ,  $C^6(\sharp^7_M)$ , and  $B^7_4(b9) \quad B^7(b9)$ .

Second system of musical notation. The top staff continues the melodic line from the first system. The bottom staff continues the bass line. The system is divided into four measures. Chord symbols are written above the measures:  $Em^7(9)/D$ ,  $C\sharp^7(\sharp^9_{11})$ ,  $C^6(\sharp^7_M)$ , and  $B^7_4(9) \quad B^7(b9)$ .

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. The system is divided into four measures. Chord symbols are written above the measures:  $E^7_4(9)$ ,  $E^7(b9)$ ,  $A^7(\sharp^9_3)$ , and  $EB^7(\sharp^9_{11})$ .



Handwritten musical notation for the first system, measures 1-4. The notation is in treble and bass clefs. The notes are: Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter). Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 3: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter). Measure 4: B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter). The chords are: Measure 1: D7(9). Measure 2: D7(b9). Measure 3: C#7(#5). Measure 4: C#7(b5).

Handwritten musical notation for the second system, measures 5-8. The notation is in treble and bass clefs. The notes are: Measure 5: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Measure 6: C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter). Measure 7: G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter). Measure 8: D6 (quarter), E6 (quarter), F#6 (quarter), G6 (quarter). The chords are: Measure 5: F#m7(b5). Measure 6: B7(#5). Measure 7: Em7(9). Measure 8: G7(9) G7(b9).

Handwritten musical notation for the third system, measures 9-12. The notation is in treble and bass clefs. The notes are: Measure 9: A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 10: E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter). Measure 11: B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter). Measure 12: F#6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter). The chords are: Measure 9: C7M(9). Measure 10: B7(#5). Measure 11: Em7(9)/D. Measure 12: Em7(9). The system is divided into two parts by a double bar line.



Handwritten musical notation for the first system, measures 1-4. The notation includes a treble and bass staff with a grand staff brace. The notes are as follows:

- Measure 1: Treble staff has a half note G4 and a quarter note B4. Bass staff has a half note G2 and a quarter note B2.
- Measure 2: Treble staff has a half note C5. Bass staff has a half note C2.
- Measure 3: Treble staff has a half note B4. Bass staff has a half note B2.
- Measure 4: Treble staff has a half note A4. Bass staff has a half note A2.

Chord labels above the measures are:  $G^7(\frac{9}{13})$ ,  $C^7M(9)$ ,  $B^7(\frac{\#5}{\#9})$ , and  $Em^7(\frac{9}{11})$ .

Handwritten musical notation for the second system, measures 5-8. The notation includes a treble and bass staff with a grand staff brace. The notes are as follows:

- Measure 5: Treble staff has a half note G4. Bass staff has a half note G2.
- Measure 6: Treble staff has a half note C5. Bass staff has a half note C2.
- Measure 7: Treble staff has a half note B4. Bass staff has a half note B2.
- Measure 8: Treble staff has a half note A4. Bass staff has a half note A2.

Chord labels above the measures are:  $G^7(\frac{9}{13})$ ,  $C^7M(9)$ ,  $B^7(\frac{\#5}{\#9})$ , and  $Em^7(9)$ .

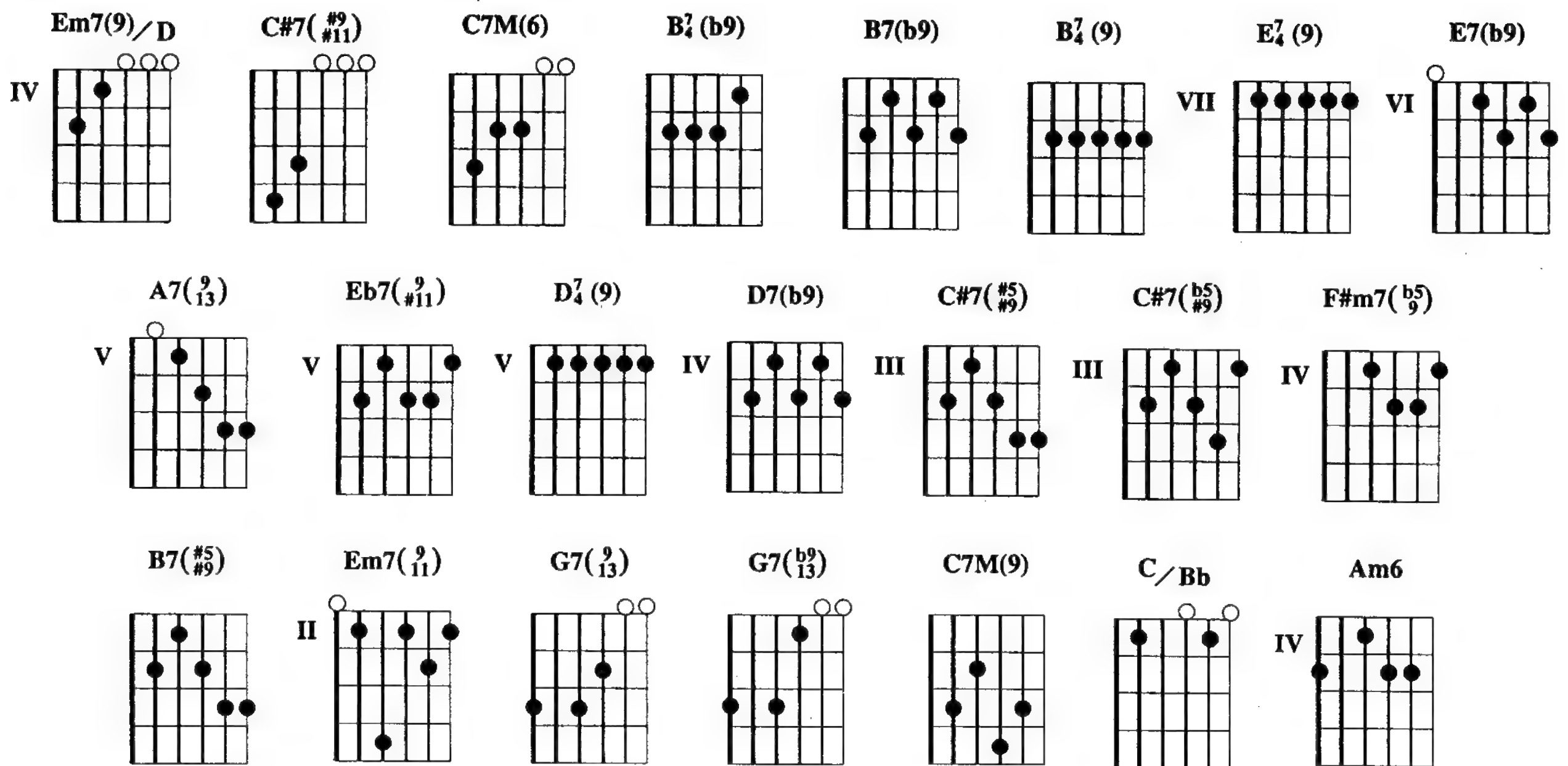
Below the system, there is a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Handwritten musical notation for the third system, measures 9-12. The notation includes a treble and bass staff with a grand staff brace. The notes are as follows:

- Measure 9: Treble staff has a half note G4. Bass staff has a half note G2.
- Measure 10: Treble staff has a half note C5. Bass staff has a half note C2.
- Measure 11: Treble staff has a half note B4. Bass staff has a half note B2.
- Measure 12: Treble staff has a half note A4. Bass staff has a half note A2.

Chord labels above the measures are:  $G^7(\frac{9}{13})$ ,  $C/Bb$ ,  $AmG$ , and  $Em^7(\frac{9}{11})$ .





**Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / / **Bb7(b9)** **B7(b9)** / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / /  
 É tão ce—do, meu ir—mão A—bre os o—lhos, dor—me

**Bb7(9)** **B7(b9)** / **Eb7(9)** / / **E7(b9)** / / **A7(9)** / / **Eb7(9)** / / **D7(9)** / / **D7(b9)** / /  
 Não Espalha os meus solda—dos Estraga os meus

/ **C#7(#5)** / / **C#7(b5)** / **F#m7(b5)** / / **B7(#5)** / / **Em7(9)** / / **G7(9)**  
 brinque—dos Po—de me odiar Nunca mais olhar pra mim

**G7(b9)** / **C7M(9)** / / **B7(#5)** / / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / / **Bb7(b9)**  
 Mas não faz Não faz mais as—sim Tão ce—do, meu ir—mão

**B7(b9)** / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / / **Bb7(9)** **B7(b9)** / **Eb7(9)** / / **E7(b9)** / /  
 Põe a mão na mi—nha mão Pode fechar meus

**A7(9)** / / **Eb7(9)** / / **D7(9)** / / **D7(b9)** / / **C#7(#5)** / / **C#7(b5)** / / **F#m7(b5)** / /  
 —lhos Alisa meus cabe—los E a quem

/ **B7(#5)** / / **Em7(9)** / / **G7(9)** **G7(b9)** / **C7M(9)** / / **B7(#5)** / /  
 perguntar Deus, que foi que aconteceu Vou jurar que o teu sangue é

**Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#5)** / / **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#5)** / /  
 meu Eu vou ras—gar meu co—ra—ção Pra cos—tu—rar

/ **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#5)** / / **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#5)** / /  
 o teu Vou te so—prar es—ta can—ção: O meu ir—mão

/ **C/Bb** / / **Am6** / / **Em7(9)**  
 Mor—reu



# AGUAVERDE

Edu Lobo

Moderato

(FINE)

CANON

$Eb6(9)$

$Dm6(9)$

1.



First system of musical notation. The first measure contains a melodic line and the chord  $Dm^6(9)$ . The next three measures contain rests and a fermata. The melodic line features triplets in measures 2 and 3.

Second system of musical notation. The first measure contains a melodic line and the chord  $Dm^6(9)$ . The second measure contains a rest and a fermata. The third measure contains a melodic line and the chord  $Gb_4^7(9)$ . The fourth measure contains a rest and a fermata. The melodic line features a triplet in measure 4.

Third system of musical notation. The first measure contains a melodic line and the chord  $Gb_4^7(9)$ . The next three measures contain rests and a fermata. The melodic line features triplets in measures 2 and 3.

Fourth system of musical notation. The first measure contains a melodic line and the chord  $Gb_4^7(9)$ . The second measure contains a rest and a fermata. The third measure contains a melodic line and the chord  $E_4^7(9)$ . The fourth measure contains a rest and a fermata.

Fifth system of musical notation. The first measure contains a melodic line and the chord  $G_4^7(9)$ . The second measure contains a first ending. The third measure contains a second ending. The fourth measure contains a melodic line and the chord  $Am^7(9)$ .



Am<sup>7</sup>(9)      Gm<sup>7</sup>(9)      Eb<sup>7M</sup>      E/D

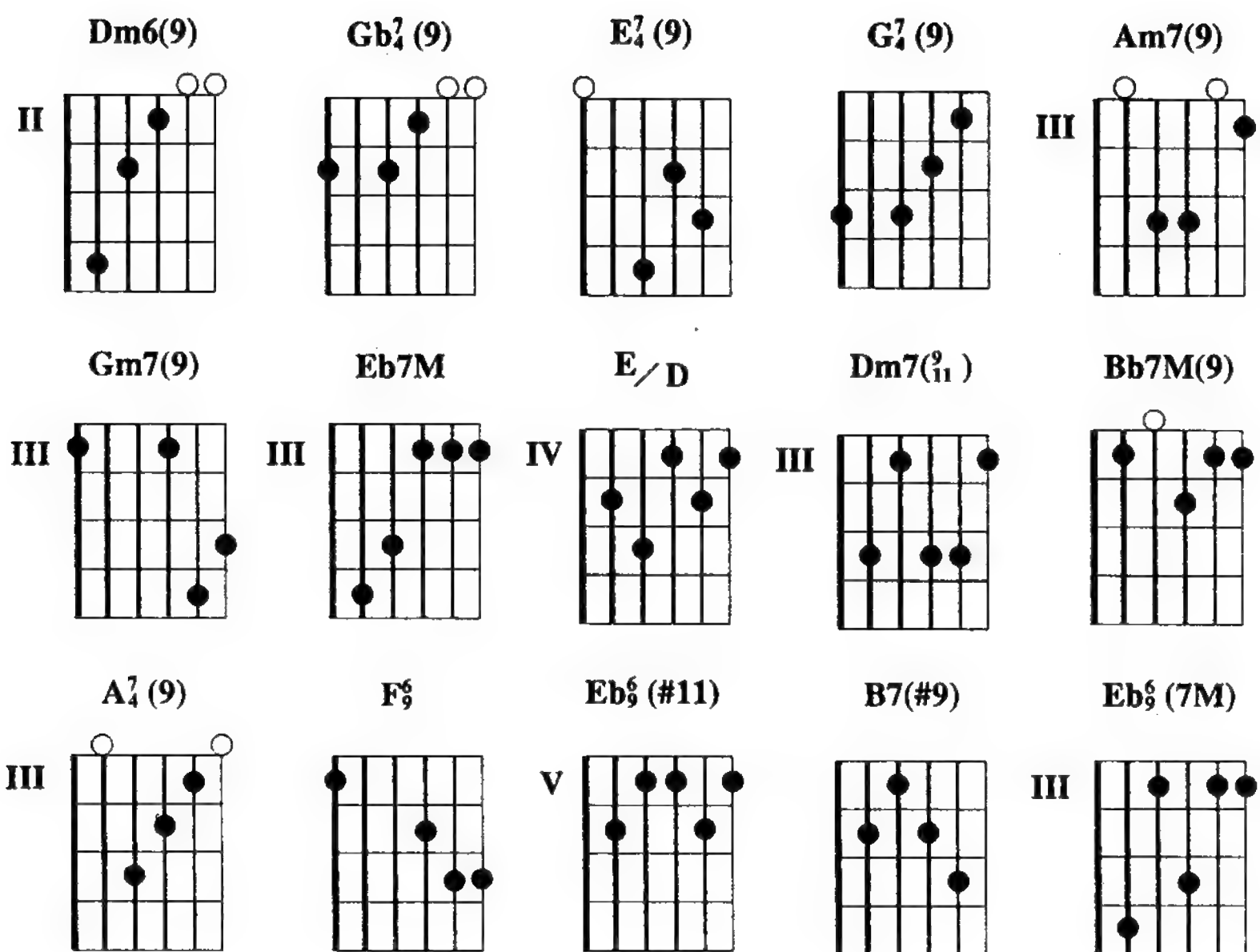
E/D      Dm<sup>7</sup>(<sup>9</sup>/<sub>11</sub>)      1.      Bb<sup>7M</sup>(9)      A<sup>7</sup>(<sup>9</sup>/<sub>4</sub>)

Gm<sup>7</sup>(9)      F<sup>6</sup>(9)      Eb<sup>6</sup>(<sup>9</sup>/<sub>11</sub>)      Dm<sup>7</sup>(<sup>9</sup>/<sub>11</sub>)      B<sup>7</sup>(<sup>9</sup>/<sub>11</sub>)      Bb<sup>7M</sup>(9)      A<sup>7</sup>(<sup>9</sup>/<sub>4</sub>)

Gm<sup>7</sup>(9)      F<sup>6</sup>(9)      1.      Eb<sup>6</sup>(<sup>7M</sup>/<sub>9</sub>)      2.      Eb<sup>6</sup>(<sup>7M</sup>/<sub>9</sub>)

Eb<sup>6</sup>(<sup>7M</sup>/<sub>9</sub>)      DA CAPO  
AL FINE







# A MULHER DE CADA PORTO

Edu Lobo e Chico Buarque

*Moderato*

Handwritten musical score for "A Mulher de Cada Porto" by Edu Lobo and Chico Buarque. The score is in 4/4 time, marked *Moderato*. It consists of six systems of music, each with a treble and bass staff.

**System 1:** Treble staff contains notes. Bass staff contains chords: C7M(9), Fm6/C, C7M(9), Gm6/Bb.

**System 2:** Treble staff contains triplets. Bass staff contains chords: A7(b13), A7, Am6, Fm6(11)/Ab.

**System 3:** Treble staff contains a triplet. Bass staff contains chords: C7M, G7(9)4, G7(13)9, C7M(9).

**System 4:** Treble staff contains triplets. Bass staff contains chords: G7(9)4, G7(13)9, C7M, G7(9)4, G7(13)9.

**System 5:** Treble staff contains triplets. Bass staff contains chords: C7M(9), Gb7(#5)9, F7M(9).



Handwritten musical notation for the first system. The first measure contains a triplet of eighth notes and the chord  $Bb7_9(13)$ . The second measure contains the chord  $A7_4(9)$ . The third measure contains the chords  $A7(\#11)$  and  $A7$ .

Handwritten musical notation for the second system. The first measure contains the chords  $D7(9)$  and  $D7(9)/A$ . The second measure contains the chord  $Fm/Ab$  and a triplet of eighth notes. The third measure contains the chord  $C7_4(9)$  and a triplet of eighth notes.

Handwritten musical notation for the third system. The first measure contains the chord  $C7(9)$ . The second measure contains the chord  $A7_4(9)$ . The third measure contains the chord  $A7(9)$  and a triplet of eighth notes.

Handwritten musical notation for the fourth system. The first measure contains the chord  $D7M(9)$ . The second measure contains the chord  $Gb7(\#5, \#9)$  and a triplet of eighth notes. The third measure contains the chord  $G7M(9)$  and a triplet of eighth notes.

Handwritten musical notation for the fifth system. The first measure contains the chord  $C7(9)$ . The second measure contains the chords  $F7M$  and  $B7(9)$ . The third measure contains the chords  $Bb7M(9)$  and  $A7(b13)$ . The system ends with a double bar line and a repeat sign.



Handwritten musical notation for the first system. The staff shows a sequence of notes and chords: Dm7, Ab7(13), Db7M, G7(9), Ao, f, e, and a final chord.

Handwritten musical notation for the second system. The staff shows a sequence of notes and chords: Dm7, Ab7(13), Db7M, G7(#5), C7M, and a final chord.

A grid of 27 guitar chord diagrams. Each diagram shows a 6-string guitar fretboard with dots indicating finger positions. The diagrams are labeled with chord names and Roman numerals.

G7(13) / C7M(9) / / / G7(9) / G7(13) / C7M / / / G7(9) / G7(13) /  
 Quem me dera ficar, meu amor, de u—ma vez Mas  
 C7M(9) / / / Gb7(13) / / / F7M(9) / / / Bb7(13) / / / A7(9)  
 escuta o que dizem as on—das do mar Se eu me deixo  
 / / / A7(#11) / A7 / D7(9) / D7(9)/A / Fm/Ab / G7(9) G7 C7(9)  
 a—marrar por um mês Na amada de um por—to Nou—tro porto



/ / / C7(9) / / / A<sub>4</sub><sup>7</sup>(9) / / / A7(9) / / / D7M(9) / / /  
 —tra amada é capaz De ou—tro amor a—marrar, ah! Mi—nha vi—da, querida,

/ Gb7(<sup>#</sup><sub>5</sub>) / / / G7M(9) / / / C7(9) / / / F7M / B7(9) / Bb7M(9) /  
 Não é ne—nhum mar de ro—sas Chora não

A7b13) / Dm7 / Ab7(13) / Db7M / G7(9) / C7M(9) / / / G<sub>4</sub><sup>7</sup>(9) /  
 Vou voltar Quem me dera a—marrar meu amor

G<sub>4</sub><sup>7</sup>(9) / C7M / / / G<sub>4</sub><sup>7</sup>(9) / G7(<sub>13</sub>) / C7M(9) / / / Gb7(<sup>#</sup><sub>5</sub>) / / /  
 Qua—se um mês Mas escuta o que dizem as pe—dras

F7M(9) / / / Bb7(<sub>13</sub>) / / / A<sub>4</sub><sup>7</sup>(9) / / / A7(#11) / A7 /  
 cais Se eu deixasse juntar de u—ma vez Meus amores num

D7(9) / D7(9) / A / Fm / Ab / G<sub>4</sub><sup>7</sup>(9) G7 C<sub>4</sub><sup>7</sup>(9) / / / C7(9) / / / A<sub>4</sub><sup>7</sup>(9) / / /  
 —to Trans—bordava a baía com todas as forças navais, ah!

A7(9) / / / D7M(9) / / / Gb7(<sup>#</sup><sub>5</sub>) / / / G7M(9) / / / C7(9) / / /  
 Mi—nha vi—da, querido Não é ne—nhum mar de ro—sas

/ F7M / B7(9) / Bb7M(9) / A7(b13) / Dm7 / Ab7(13) / Db7M / G7(<sup>#</sup><sub>5</sub>) / C7M  
 não Segue em paz



# ANTONIO CONSELHEIRO

Edu Lobo e Cacaso

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music, each starting with a '2' above the staff.

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music.

Third system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The third measure of the bottom staff is labeled 'Dm7'.

Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The first measure is labeled 'Gm7', the second measure is labeled 'Bbm7/Db', the third measure is labeled 'C7(9)', the fourth measure is labeled 'C7(b9)', and the fifth measure is labeled 'F7M(#5) F7M(6)'.

Fifth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It contains three measures of music. The first measure is labeled 'Bb7M', the second measure is labeled 'Em7(b5)', and the third measure is labeled 'A7(b9)'.



Handwritten musical notation for the first system, measures 1-3. The notation is in treble clef with a key signature of one flat (Bb). Measure 1 contains a Dm7 chord. Measure 2 contains a D7(b9) chord. Measure 3 contains a Cm6/Eb chord with a triplet of eighth notes (Bb, A, G) beamed together.

Dm7      D7(b9)      Cm6/Eb

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a D7(b9) chord. Measure 5 contains a Gm7M chord with a triplet of eighth notes (F, E, D) beamed together. Measure 6 contains a Gm7 chord and a Gm/F chord.

D7(b9)      Gm7M      Gm7      Gm/F

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains a Gm6/Bb chord. Measure 8 contains an A7(b9) chord. Measure 9 contains a Dm7 chord with a circled 'p' (piano) dynamic marking. Above measure 9, the word '(FLAUTA)' is written, and a circled 'f' (forte) dynamic marking is placed above the staff.

Gm6/Bb      A7(b9)      Dm7 (FLAUTA)

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains a Bbadd9/D chord with a triplet of eighth notes (Bb, A, G) beamed together. Measure 11 contains a D7(9)4 chord. Measure 12 contains a Bbadd9/D chord.

Bbadd9/D      D7(9)4      Bbadd9/D

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a Dm7 chord. Measure 14 contains a D7(9)4 chord. Measure 15 contains a Dm7 chord and an Ebm6/Gb chord with a triplet of eighth notes (Eb, D, C) beamed together. Above measure 15, the word '(Instr.)' is written, and a circled 'f' (forte) dynamic marking is placed above the staff.

Dm7      D7(9)4      Dm7      (Instr.) Ebm6/Gb



Handwritten musical notation for the first system, measures 1-3. Measure 1: Ebm6/Gb with a triplet of eighth notes. Measure 2: Bbm6/F with a triplet of eighth notes. Measure 3: A triplet of eighth notes.

Handwritten musical notation for the second system, measures 4-6. Measure 4: Em7(b5) with a triplet of eighth notes. Measure 5: A7 with a triplet of eighth notes. Measure 6: Dm7.

Handwritten musical notation for the third system, measures 7-9. Measure 7: Dm7. Measure 8: A triplet of eighth notes. Measure 9: Dm7 with a 'canto' marking.

Handwritten musical notation for the fourth system, measures 10-12. Measure 10: Dm7. Measure 11: Gm7/D Bbm6/Db. Measure 12: C7(9) C7(b9).

Handwritten musical notation for the fifth system, measures 13-15. Measure 13: F7M(#5) F7M(6). Measure 14: Bb7M. Measure 15: Em7(b5).



A7(b9)      Dm7      D7(9)<sub>4</sub>      D7(b9)

Em6/Eb      D7(b9)      Gm(7M)

Em/F      Bb7(13)      A7(b9)

Dm7      C/D      Gm/D      Dm7

Dm7	Gm7	Bbm6/Db	C7(9)	C7(b9)	F7M(#5)	F7M(6)	Bb7M
III							
Em7(b5)	A7(b9)	D7(b9)	Cm6/Eb	Gm(7M)	Gm/F	Gm6/Bb	Bb(add9)/D
III	II	IV	V				







# ARRASTÃO

Edu Lobo e Vinicius de Moraes

♩ = 60 Am<sup>9</sup>

Bm<sup>9</sup>/A

Bm<sup>9</sup>

Bm<sup>9</sup>/A

Bm<sup>7</sup>M Bm<sup>7</sup> Bm<sup>6</sup>

Am<sup>9</sup> D<sup>7</sup><sub>4</sub>(9) D<sup>7</sup>(#9)

G<sup>7</sup>M G<sup>7</sup><sub>4</sub>(9) G<sup>7</sup>M G<sup>7</sup><sub>4</sub>(9)

C<sup>7</sup>M(9) F<sup>7</sup><sub>4</sub> F<sup>7</sup> G<sup>7</sup>M G<sup>7</sup><sub>4</sub>(9)

1. C<sup>7</sup>M(9) F<sup>7</sup><sub>4</sub> F<sup>7</sup> 2. C<sup>7</sup>M(9) C/Bb



Handwritten musical notation for guitar, featuring various chords and melodic lines across four staves.

**Staff 1:** Chords: F/A, D/C, G/F, Em<sup>7</sup>(b5), Bb<sup>7</sup>(#11). Melody: Quarter notes, eighth notes, and a half note.

**Staff 2:** Chords: F/A, Ab<sup>7</sup>(#11), Gm<sup>7</sup>, C/Bb. Melody: Quarter notes, eighth notes, and a half note. Ends with a double bar line and a whole note E.

**Staff 3:** Chords: C7M(9), Bm<sup>7</sup>, Am<sup>7</sup>, Ab7M(#11). Melody: Quarter notes, eighth notes, and a half note. Includes a "rall" marking.

**Staff 4:** Chord: G7M(#11). Melody: Quarter notes, eighth notes, and a half note.

Handwritten guitar chord diagrams for various chords, organized in three rows of eight.

**Row 1:** Am7(9) (V), Bm7(9)/A (III), Bm, Bm(7M), Bm7, Bm6, D<sub>4</sub><sup>7</sup>(9) (V), D7(#9) (IV).

**Row 2:** G7M, G<sub>4</sub><sup>7</sup>(9), C7M(9), F<sub>4</sub><sup>7</sup>, F7, C/Bb (V), F/A (III), D/C.

**Row 3:** G/F, Em7(b5) (III), Bb7(#11) (V), Ab7(#11) (III), Gm7, Am7 (V), Ab7M(#11) (III), G7M(#11).

Handwritten lyrics and guitar chords for a song.

**Lyrics:** Ê, tem jangada no mar Ê, iê, iê Hoje tem arrastão Ê, todo mundo pescar Che—ga de sombra, João J'ouviu

**Chords:** Am7(9) / / / Bm7(9)/A / / / Am7(9) / / Bm7(9)/A / / / Bm / Bm(7M) / Bm7 / Bm6 / Am7(9) / / D<sub>4</sub><sup>7</sup>(9) / D7(#9) / G7M



**C(9)** / **G7M** / **G<sub>4</sub><sup>7</sup>(9)** / **C7M(9)** / **F<sub>4</sub><sup>7</sup>** **F7** **G7M** /  
 Olha o arrastão entran—do no mar sem fim Ê, meu irmão, me

**G<sub>4</sub><sup>7</sup>(9)** / **C7M(9)** **F<sub>4</sub><sup>7</sup>** **F7** **G7M** / **G<sub>4</sub><sup>7</sup>(9)** / **C7M** / **F<sub>4</sub><sup>7</sup>**  
 Iemanjá pra mim Olha o arrastão entran—do no mar sem fim

**F7** **G7M** / **G<sub>4</sub><sup>7</sup>(9)** / **C7M(9)** / **C/Bb** / **F/A** /  
 Ê meu irmão, me traz Iemanjá pra mim Minha Santa Bárba-ra

**D/C** / **G/F** / **Em7(b5)** **Bb7(#11)** **F/A** / **Ab7(#11)** **Gm7** / **C/Bb** / **Am7(9)** / /  
 Me abençoi Quero me casar com Jana—í—na Ê, puxa

/ **Bm7(9)/A** / / / **Am7(9)** / / / **Bm7(9)/A** / / / **Bm** / **Bm(7M)**  
 devagar Ê, iê, iêi, Já vem vindo o arrastão Ê,

/ **Bm7** / **Bm6** / **Am7(9)** / / / **D<sub>4</sub><sup>7</sup>(9)** / **D7(#9)** / **G7M** / **G<sub>4</sub><sup>7</sup>(9)** /  
 a rainha do mar Vem, vem na rede João Pra mim

**G7M** / **G<sub>4</sub><sup>7</sup>(9)** / **C7M(9)** / **F<sub>4</sub><sup>7</sup>** **F7** **G7M** / **G<sub>4</sub><sup>7</sup>(9)** /  
 Valha-me meu Nosso Senhor do Bonfim Nunca jamais se viu tanto peixe

**C7M(9)** / **F<sub>4</sub><sup>7</sup>** **F7** **G7M** / **G<sub>4</sub><sup>7</sup>(9)** / **C7M(9)** / **F<sub>4</sub><sup>7</sup>** **F7** **G7M** /  
 Valha-me meu Nosso Senhor do Bonfim Nunca jamais se viu

**C(9)** / **C7M(9)** / **Bm7** / **Am7** / **Ab7M(#11)** / **G7M(#11)**  
 tanto peixe assim



# ARPOADOR

Edu Lobo

First system of musical notation. Chord symbols:  $B^7_M(9)$ ,  $C^7_{b9}(\#11)$ .

Second system of musical notation. Chord symbols:  $C^7_{b9}(\#11)$ ,  $B^7_M$ .

Third system of musical notation. Chord symbols:  $C^7_{b9}(\#11)$ ,  $B^7_4(9)$ .

Fourth system of musical notation. Chord symbols:  $B^7(b9)(\#11)$ ,  $E^7_M$ .

Fifth system of musical notation. Chord symbols:  $F^m_7$ ,  $B^b_7(b9)(\#11)$ ,  $E^b_7_M$ .



Handwritten musical notation for the first system. The top staff shows a melodic line with a series of eighth notes and a triplet of eighth notes. The bottom staff shows a bass line with a series of eighth notes and a triplet of eighth notes. The chords are labeled  $D7(9)$ ,  $Db7M(9)$ , and  $C7(b9 \#11)$ .

Handwritten musical notation for the second system. The top staff shows a melodic line with a series of eighth notes and a triplet of eighth notes. The bottom staff shows a bass line with a series of eighth notes and a triplet of eighth notes. The chords are labeled  $F7(9)$  and  $Bb7(b9 \#11 13)$ .

<b>B7M(9)</b>	<b>C7(<math>b9 \#11</math>)</b>	<b>B7M(6)</b>	<b>B<math>\flat</math>7(9)</b>	<b>B7(<math>b9 \#11</math>)</b>	<b>E7M</b>
<b>Fm7</b>	<b>Bb7(<math>b9 \#11</math>)</b>	<b>Eb7M</b>	<b>D7(#9)</b>	<b>Db7M(9)</b>	<b>F7(<math>b9 \#11</math>)</b>
		III	IV	IV	VII



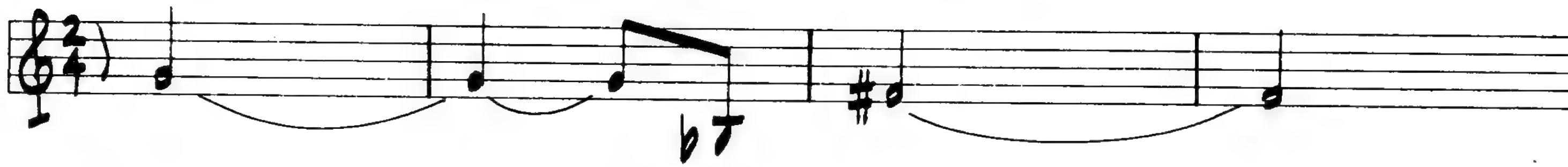
# AS MESMAS HISTÓRIAS

Edu Lobo

Em7(b5)

Em7M(b5)

G7M(#11)



Em7(b5)

Gm7(9)

G7M(#11)

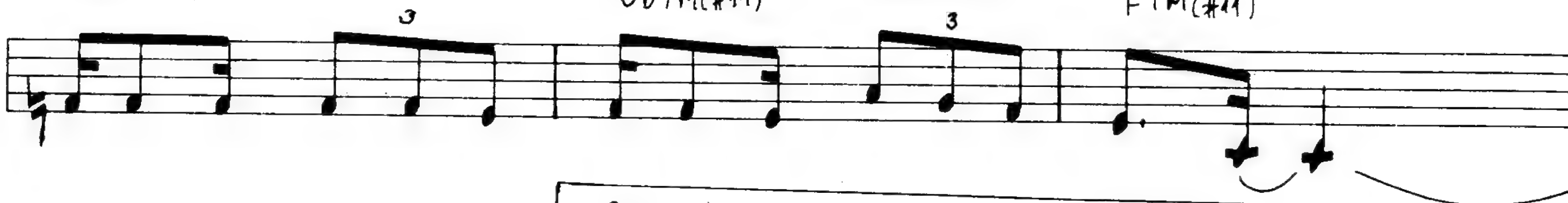


Gm7(11)

Gb7M(#11)

Gb7(#11)

F7M(#11)



F7M

Bm7(9)

Bb7(13)



A7M

1. Bm7(9)

Bb7(13)

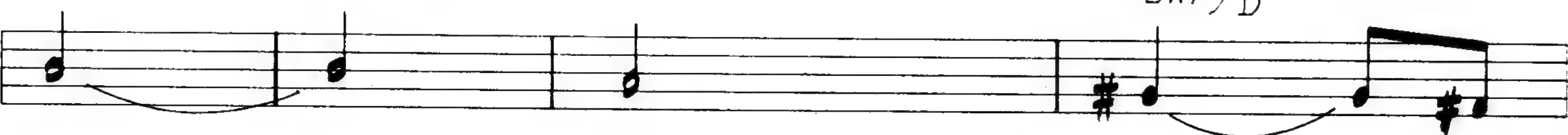


A7M(9)

A7(#5)

D6

Bm6/D



C#m7(11)

F#7(b13)

Bm7



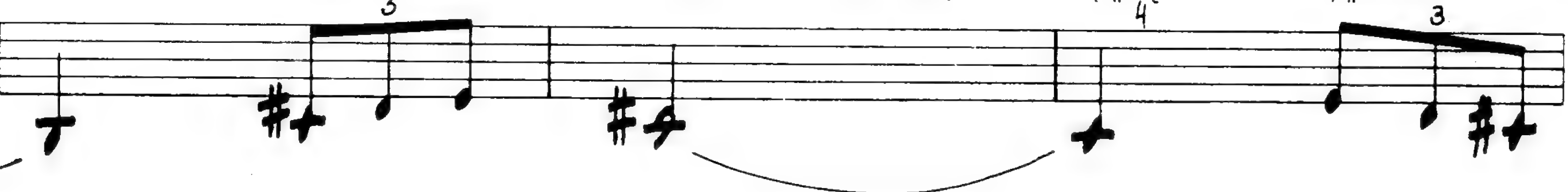
E7(b9)

C#7(13)

C#7(b13)

F#7(9)

F#7(b9)





Handwritten musical notation on three staves. The first staff contains chords:  $B^7(b13)$ ,  $E^7_4(9)$ ,  $E^7(b9)$ ,  $C\#^7(13)$ , and  $C\#^7(b13)$ . The second staff contains:  $E^7_4(9)$ ,  $F\#^7(b9)_3$ ,  $B^7(13)$ ,  $B^7(b13)$ ,  $E^7_4(9)$ , and  $E^7(b9)$ . The third staff contains:  $E^7_4(9)$  and  $Am^7M(9)$ . The notation includes various musical symbols such as notes, stems, and accidentals.

Handwritten musical notation on three staves. The first staff contains chords:  $Em^7(b5)$ ,  $Em(^7M_{b5})$ ,  $G^7M(\#11)$ ,  $Gm^7(9)$ ,  $Gm^7(11)$ ,  $Gb^7M(\#11)$ ,  $Gb^7(\#11)$ , and  $F^7M(\#11)$ . The second staff contains:  $F^7M$ ,  $Bm^7(9)$ ,  $Bb^7(13)$ ,  $A^7M$ ,  $A^7M(9)$ ,  $A^7(\#5)$ ,  $D6$ , and  $Bm6/D$ . The third staff contains:  $C\#m^7(^9_{11})$ ,  $F\#^7(b13)$ ,  $Bm^7$ ,  $E^7(b9)$ ,  $C\#^7(13)$ ,  $C\#^7(b13)$ , and  $F\#^7_4(9)$ . The notation includes various musical symbols such as notes, stems, and accidentals.

Handwritten musical notation on three staves. The first staff contains chords:  $F\#^7(b9)$ ,  $B^7(13)$ ,  $B^7(b13)$ ,  $E^7_4(9)$ ,  $Am^7$ , and  $Am(^7M_9)$ . The notation includes various musical symbols such as notes, stems, and accidentals.



**Em7(b5) / Em(<sup>7M</sup><sub>b5</sub>) / G7M(#11) / / / Em7(b5) / Gm7(9) / G7M(#11) / / / Gm7(11)**  
 Sim, eu sei Volto de novo sabendo O quanto errei Volto

**/ Gb7M(#11) Gb7(#11) F7M(#11) / F7M / Bm7(9) / Bb7(13)**  
 contando as histórias As mesmas histórias E no entanto eu nem lembro Daquelas

**/ A7M / / / Em7(b5) / Em(<sup>7M</sup><sub>b5</sub>) / G7M(#11) / / / Em7(b5) / Gm7(9) /**  
 promessas que eu fiz Só eu sei Tanta tristeza Nas noites onde

**G7M(#11) / / / Gm7(11) / Gb7M(#11) Gb7(#11) F7M(#11) / F7M / Bm7(9)**  
 andei Tanta saudade Dos sonhos que eu sempre sonhei E então

**/ Bb7(13) / A7M(9) / A7(#5) / D6 / Bm6 / D / C#m7(<sup>9</sup><sub>11</sub>) / F#7(b13) /**  
 aprendi Que a beleza que existe é você Vo——cê sorrin——do

**Bm7 / E7(b9) / C#7(13) C#7(b13) F#<sup>7</sup><sub>4</sub>(9) F#7(b9) B7(13) B7(b13) E<sup>7</sup><sub>4</sub>(9)**  
 Só me faz acreditar Que só é triste Quem não tem por

**E7(b9) C#7(13) C#7(b13) F#<sup>7</sup><sub>4</sub>(9) F#7(b9) B7(13) B7(b13) E<sup>7</sup><sub>4</sub>(9) E7(b9)**  
 quem chorar Que só é triste Quem não tem por quem

**Am7 / Am(<sup>7M</sup><sub>9</sub>) /**  
 chorar



# AVE RARA

Edu Lobo e Aldir Blanc

*moderato*

The musical score is written for a piano and voice. It consists of six systems of staves. The first system has a treble clef and a 2/4 time signature. The music is in G major, indicated by one sharp (F#). The tempo is marked 'moderato'. The score features a variety of musical notations including eighth and sixteenth notes, chords, and rests. There are several measures with multiple ledger lines below the staff, suggesting a low bass line. The piece concludes with a final cadence in the sixth system.



Handwritten musical notation for guitar and flute. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef. The music consists of several measures with eighth and sixteenth notes, some beamed together. A chord symbol  $Em^7(9)/B$  is written in the third measure of the bottom staff, followed by a repeat sign.

*canto*

Handwritten musical notation for canto. The staff has a treble clef and a key signature of two sharps. The music features eighth and sixteenth notes, some beamed together. Chord symbols are written below the staff:  $Em^7(9)/B$ ,  $Em^6(9)/B$ ,  $Bm^7(9)$ ,  $Bm^6(9)$ , and  $Em^7(9)/B$ .

Handwritten musical notation for guitar and flute. The staff has a treble clef and a key signature of two sharps. The music consists of several measures with eighth and sixteenth notes, some beamed together. Chord symbols are written below the staff:  $Em^6(9)/B$ ,  $Bm^7(9)$ ,  $Bm^6(9)$ ,  $Em^7/B$ ,  $A^\#dim(b13)$ , and  $A^7(13)$ .

1.

Handwritten musical notation for guitar and flute. The staff has a treble clef and a key signature of two sharps. The music consists of several measures with eighth and sixteenth notes, some beamed together. Chord symbols are written below the staff:  $G^\#m^7$ ,  $G^7(9)$ , and  $F^\#^7_4(9)$ .

1. 2.

GUITAR & FLUTE

Handwritten musical notation for guitar and flute. The staff has a treble clef and a key signature of two sharps. The music consists of several measures with eighth and sixteenth notes, some beamed together. Chord symbols are written below the staff:  $F^\#^7(b9)_4$ ,  $G^7M$ ,  $Em^7(9)$ ,  $F^\#m^7$ ,  $G^\#m^7$ , and a repeat sign.



Em<sup>7</sup>M(9) Em<sup>7</sup>(9) A<sup>7</sup><sub>4</sub>(9)

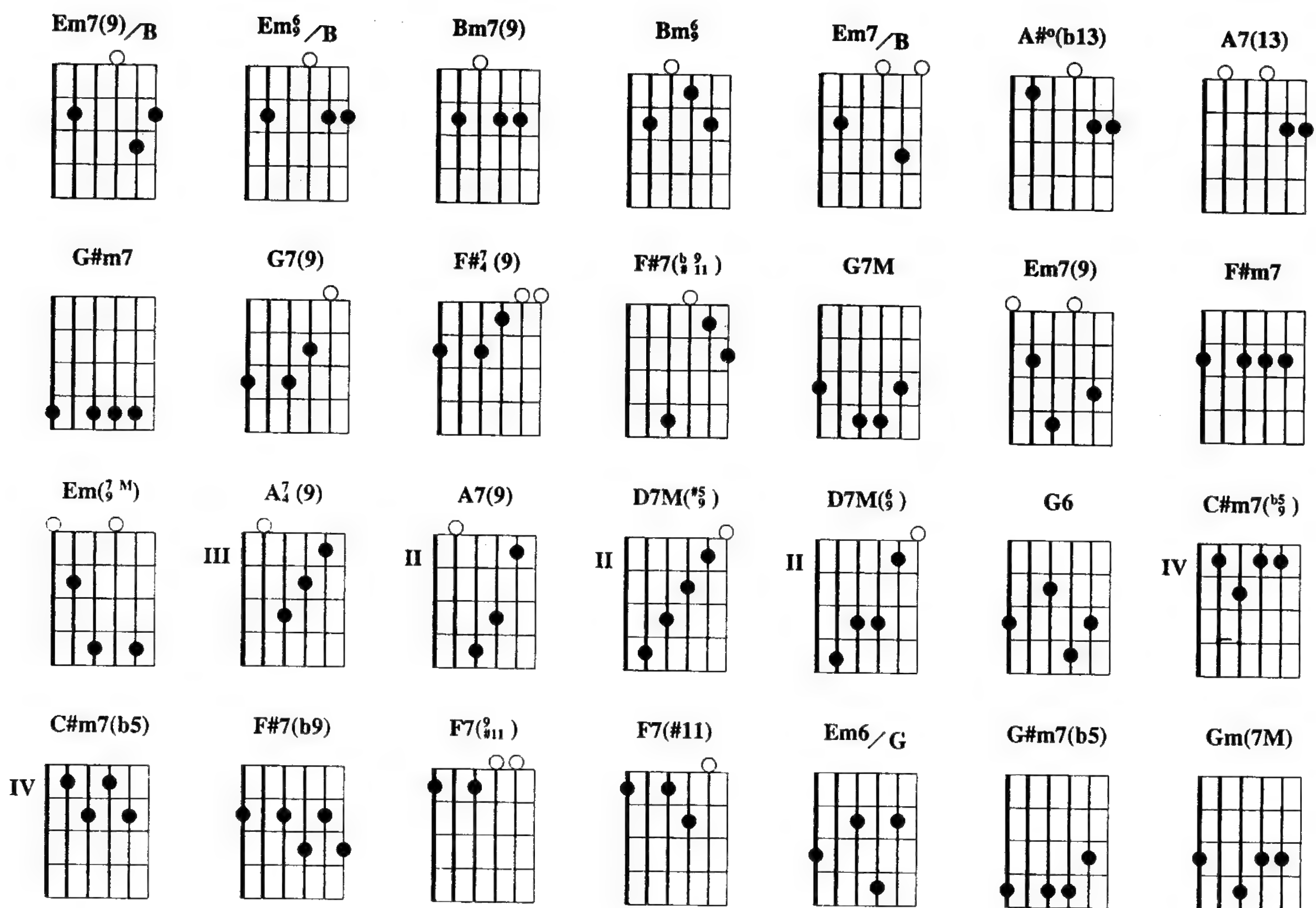
A<sup>7</sup>(9)

D<sup>7</sup>M(#5)

D<sup>7</sup>M(9)







Em7(9)/B /      Em9/B      /      Bm7(9) / Bm9 / Em7(9)/B /      Em9/B      /      Bm7(9) /  
 Minha vida pe—regri—na      Vai em busca de você

Bm9 / Em7/B /      A#o(b13)      A7(13)      G#m7 / / / G7(9) / / /  
 Como se eu fosse um malê      E você fosse a

F#7(9) / F#7(b9/11) / Em7(9)/B /      Em9/B      /      Bm7(9) / Bm9 / Em7(9)/B /  
 Reve—lação      Do poente vem teu can—to      Ave

Em9/B /      Bm7(9) / Bm9 / Em7/B /      A#o(b13)      A7(13)      G#m7 / / / G7M  
 rara do Islã      Quem é pedra co—mo eu sou      Bebe a

Em7(9) F#m7 /      G#m7 / / / Em(9M) / Em7(9) / A7(9) /      A7(9) /      D7M(#5) / D7M(9) /  
 água do amanhã      Ah,      tanta sede é meu desti—no

G7M /      G6      /      C#m7(b5/9) / C#m7(b5) / F#7(b9) /      /      /      Bm7(9) / F7(9/11) /  
 Esse amor é be—duí—no      E o oásis teu lençol

Em(9M) / Em7(9) / A7(9) /      A7(9)      /      D7M(#5) / D7M(9) /      G6      /  
 Mas      sempre no fim da via—gem      Você volta a ser

C#m7(b5/9) / C#m7(b5) / F#7(b9) / / /      F7(#11) / / / Bm7(9) / Em6/G / G#m7(b5) / Gm(7M) /  
 mira—gem      A—rei—a e sol

Bm7(9) / Em6/G / G#m7(b5) / Gm(7M) /



# BAIÃO-DE-DOIS

Edu Lobo

Handwritten musical score for "Baião-de-Dois" by Edu Lobo. The score is written on three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The time signature is 2/4. The score includes various chords and melodic lines.

**System 1:**

- Measure 1: Chord  $E m 7 (\overset{9}{\underset{11}{}})$
- Measure 2: Chord  $C \# 7 (\overset{\flat 9}{\underset{\# 11}{}})$
- Measure 3: Chord  $C \# 7 (\overset{\flat 9}{\underset{\# 11}{}})$

**System 2:**

- Measure 1: Chord  $B 7 (\overset{\# 5}{\underset{\# 9}{}})$
- Measure 2: Chord  $E m 7 (9)$
- Measure 3: Chord  $C \# 7 (\overset{\# 9}{\underset{\# 11}{}})$

**System 3:**

- Measure 1: Chord  $C 7 M (\overset{\# 11}{\underset{13}{}})$
- Measure 2: Chord  $B 7 (13) \quad B 7 (\flat 13) B 7$
- Measure 3: Chord  $E 7_4 (9)$



Handwritten musical notation for the first system, featuring a treble and bass staff with a grand staff bracket on the left. The notation includes a treble staff with a half note, a quarter note, and a half note, and a bass staff with a half note, a quarter note, and a half note. The key signature is one sharp (F#).

Chord symbols written below the treble staff:  $E7(b9)$ ,  $Am7(9)$ , and  $D7(\#11, b9, 13)$ .

Handwritten notes below the bass staff:  $\#$  and  $\#$ .

Handwritten musical notation for the second system, featuring a treble and bass staff with a grand staff bracket on the left. The notation includes a treble staff with a half note, a quarter note, and a half note, and a bass staff with a half note, a quarter note, and a half note. The key signature is one sharp (F#).

Chord symbols written below the treble staff:  $G7M(\#5, 9)$ ,  $C\#7(\#9)$ , and  $C7M(6, 9, \#11)$ .

Handwritten notes below the bass staff:  $\#$  and  $\#$ .

Handwritten musical notation for the third system, featuring a treble and bass staff with a grand staff bracket on the left. The notation includes a treble staff with a half note, a quarter note, and a half note, and a bass staff with a half note, a quarter note, and a half note. The key signature is one sharp (F#).

Chord symbols written below the treble staff:  $B7(b9)$ ,  $E(\#5)/B$ , and  $Am7(9)$ .

Handwritten notes below the bass staff:  $\#$  and  $\#$ .



Handwritten musical score for guitar, featuring six systems of chords and triplets. The notation includes chord names, accidentals, and triplet markings.

**System 1:**

- Chord 1:  $D7(b9)$
- Chord 2:  $G7M(9)$
- Chord 3:  $C7M(\sharp 11)$

**System 2:**

- Chord 1:  $F\#m7(b5)$
- Chord 2:  $B7(\sharp 5)$
- Chord 3:  $E7(9)$

**System 3:**

- Chord 1:  $E\sharp 5$
- Chord 2:  $Am7(9)$
- Chord 3:  $D7(b9)$

**System 4:**

- Chord 1:  $F\#m7(b5)$
- Chord 2:  $C7M(\sharp 11)$
- Chord 3:  $F\#m7(b5)$

**System 5:**

- Chord 1:  $B7(b9)$
- Chord 2:  $B7/A$
- Chord 3:  $Em9$



Handwritten notes and symbols in the musical score include:  $C\#7(b9)$ ,  $C7M(6)$ ,  $B7(\#5)$ ,  $Em7(9)$ , and various handwritten symbols like  $\#$ ,  $\circ$ , and  $\wedge$ .

<b>Em7(<math>\frac{9}{11}</math>)</b>	<b>C#7(<math>\frac{\#9}{\#11}</math>)</b>	<b>C7(<math>\frac{9}{\#11}</math>)</b>	<b>B7(<math>\frac{\#5}{\#9}</math>)</b>	<b>Em7(9)</b>	<b>C7M(<math>\frac{9}{\#11}</math>)</b>	<b>B7(13)</b>
II						
<b>B7(b13)</b>	<b>B7</b>	<b>E<math>_4^7</math>(9)</b>	<b>E7(<math>\frac{b9}{b13}</math>)</b>	III <b>Am7(9)</b>	IV <b>D7(<math>\frac{b9}{\#11}</math>)</b>	
<b>G7M(<math>\frac{\#5}{9}</math>)</b>	<b>C#7(#9)</b>	<b>C7M(<math>\frac{6}{\#11}</math>)</b>	<b>B<math>_4^7</math>(9)</b>	<b>E(#5)/B</b>	<b>G7M(9)</b>	
III						
<b>F#m7(<math>\frac{b5}{9}</math>)</b>	<b>E<math>_4^7</math>(b9)</b>	<b>B/A</b>	<b>Em(add9)</b>	<b>C#7(<math>\frac{b9}{\#9}</math>)</b>	<b>C7M(6)</b>	
IV						



# BALADA DE OUTONO

Edu Lobo

Andantino

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first measure of the middle staff is labeled  $G\#m (add 9)$ . The first measure of the bottom staff is labeled  $G\#m (b^6_{add 9})$ . The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first measure of the middle staff is labeled  $G\#m (add 9)$ . The first measure of the bottom staff is labeled  $G\#m (b^6_{add 9})$ . The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of three sharps. The middle staff has a treble clef and a key signature of three sharps. The bottom staff has a bass clef and a key signature of three sharps. The first measure of the middle staff is labeled  $Am^7(9)$ . The first measure of the bottom staff is labeled  $Fm^7(9)$ . The first measure of the bottom staff is also labeled  $Eb^6_9(\sharp 11)$ . The first measure of the bottom staff is also labeled  $D^7(b9 \sharp 11)$  and  $Ab^7(\sharp 11)$ . The notation includes various musical symbols such as notes, rests, and accidentals.



Handwritten musical notation for the first system, featuring a treble clef and a grand staff. The notation includes a series of chords and melodic lines. The chords are labeled as follows:

- $G^7M(9)$
- $C^7(b9)(\sharp 11)$
- $C^7(\sharp 9)(b13)$
- $F^7M$
- $E^7(\sharp 5)(b9)$
- $E^7(\sharp 5)(\sharp 9)$
- $E^7(b5)(b9)$

The notation includes various accidentals (sharps, flats, naturals) and a key signature of one sharp (F#).

Handwritten musical notation for the second system, featuring a treble clef and a grand staff. The notation includes a series of chords and melodic lines. The chords are labeled as follows:

- $A^m7(a)$
- $F^m7(9)$
- $E^b6_9(\sharp 11)$
- $D^7(b9)(\sharp 11)$

The notation includes various accidentals (sharps, flats, naturals) and a key signature of one sharp (F#).

Handwritten musical notation for the third system, featuring a treble clef and a grand staff. The notation includes a series of chords and melodic lines. The chords are labeled as follows:

- $D^b6_9(\sharp 11)$
- $C^7(b9)(\sharp 11)$
- $C^b6_9(7M)$
- $B^b7_4(9)$

The notation includes various accidentals (sharps, flats, naturals) and a key signature of one sharp (F#).

60



Handwritten musical notation for the first system, measures 1-4. Measure 1:  $G^7_4(9)$ . Measure 2:  $G^7(b^9_9)$ ,  $G^7(9)$ ,  $G^7(\#9_{\#9})$ . Measure 3:  $Cm^7(9)$ . Measure 4:  $Cm^7(9)/Bb$ .

Handwritten musical notation for the second system, measures 1-4. Measure 1:  $Am^7(b5)$ . Measure 2:  $D^7(b^9_{\#11})$ . Measure 3:  $Gm^7M$ . Measure 4:  $Gm^7/F$ .

Handwritten musical notation for the third system, measures 1-4. Measure 1:  $Eb^9_{\#11}$ . Measure 2:  $Dm^7(11)$ . Measure 3:  $Cm^7(9)$ . Measure 4:  $Cm^7(9)/Bb$ .

Handwritten musical notation for the fourth system, measures 1-4. Measure 1:  $Am^7(11)$ . Measure 2:  $Ab^9_{\#11}$ . Measure 3:  $G^7_4(9)$ . Measure 4:  $G^7(b9)$ .

**D. S. AL FINE**



Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes and rests across four measures. Below the staff, the following chords are written:

- Measure 1:  $F\sharp m^7(b5)$
- Measure 2:  $F\sharp m^7(9)$
- Measure 3:  $E\flat^6_9(\sharp 11)$
- Measure 4:  $D^7(b9)$

Handwritten musical notation on a grand staff. The notation includes notes and rests across four measures. Below the staff, the following chords are written:

- Measure 1:  $D\flat^6_9(\sharp 11)$
- Measure 2:  $E\flat^7(b^9_{13})$
- Measure 3:  $E\flat^7M(\sharp 5)$
- Measure 4:  $E\flat^6_9(7M)$

A collection of 36 guitar chord diagrams arranged in a 4x9 grid. Each diagram shows the fretboard with dots indicating finger positions. Roman numerals (V, IV, III, II) are placed next to some diagrams to indicate the chord's function or voicing.

$G\sharp m(add9)$ V	$G\sharp m(\flat^6)$ V	$A m^7(9)$ V	$F m^7(9)$	$E\flat^6_9(\sharp 11)$ V	$D^7(\flat^9_{11})$ IV	$A\flat^7(\flat^9_{13})$	$G^7M(9)$	$C^7(\flat^9_{11})$
$C^7(\flat^9_{13})$	$F^7M$	$E^7(\flat^5_9)$	$E^7(\sharp^5_9)$	$E^7(\flat^5_9)$	$D\flat^6_9(\sharp 11)$	$C\flat^6_9$	$B\flat^7_4(9)$	$G^7_4(9)$
$G^7(\flat^5_9)$	$G^7(9)$	$G^7(\sharp^5_9)$	$C m^7(9)$	$C m^7(9)/B\flat$	$A m^7(b5)$ IV	$G m(7M)$	$G m/F$	$D m^7(11)$ V
$A m^7(11)$ III	$A\flat^7(\flat^{11}_{11})$	$G^7(b9)$	$F\sharp m^7(b5)$	$D^7(b9)$ IV	$B\flat^7(\flat^9_{13})$ III	$E\flat^7M(\sharp 5)$ III	$E\flat^7M(6)$ III	



# BEATRIZ

Edu Lobo e Chico Buarque

The musical score is written on three systems of three staves each. The first system includes chords  $A\flat 9$ ,  $E\flat 6/G$ , and  $Fm7(9)$ . The second system includes  $E\flat 7M$ ,  $A\flat 9$ , and  $E\flat 6/G$ . The third system includes  $Fm7(9)$  and a section marked with a circled 'A' containing  $Ddim/E\flat$  and  $E\flat 7M$ . The notation includes various musical symbols such as notes, rests, and slurs.



Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melody with four measures. The bottom staff contains a bass line with four measures, each featuring a slanted line indicating a rising scale. Chord symbols are written above the top staff:  $E\flat 7M$ ,  $Fm_6^7(9)$ ,  $E\flat 7M/G$ , and  $E\flat 7M/G$ .

Handwritten musical notation for the second system, consisting of two staves. The top staff contains a melody with four measures. The bottom staff contains a bass line with four measures, each featuring a slanted line indicating a rising scale. Chord symbols are written above the top staff:  $E\flat 7M/G$ ,  $A\flat 9$ ,  $A\dim(9)$ , and  $A\dim(9)$ .

Handwritten musical notation for the third system, consisting of two staves. The top staff contains a melody with three measures. The bottom staff contains a bass line with three measures, each featuring a slanted line indicating a rising scale. Chord symbols are written above the top staff:  $A\dim(9)$ ,  $E\flat 7M/B\flat$ , and  $G 7(b13)/B$ .



Handwritten musical score for the first system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated by handwritten text above the staves.

Chords:  $Cm^9$ ,  $Eb^7M/D^b$ ,  $Bb^7M/D$

Handwritten musical score for the second system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated by handwritten text above the staves.

Chords:  $E^b7(9)$ ,  $D^bm6$ ,  $Cm6$ ,  $Abm^7M/c^b$ ,  $Bb^7(b^9_{13})$ ,  $Bb^7(b^9_{13})$

Handwritten musical score for the third system. The treble staff contains a melodic line with notes and rests. The bass staff contains a bass line with notes and rests. Chords are indicated by handwritten text above the staves.

Chords:  $B^b6(9)$ ,  $E^7M(9)$



Handwritten musical notation for the first system. The treble staff contains a descending melodic line in the first measure, followed by a whole note chord, and then a two-measure phrase in 2/4 time. The bass staff provides harmonic support with chords and a simple bass line. Chord labels are: E7M(9), B<sup>6</sup><sub>9</sub>, F#7/A#, G#m, and G#m/F#.

Handwritten musical notation for the second system. The treble staff features a series of whole notes and a final two-measure phrase. The bass staff continues with chords and a bass line. Chord labels are: F7(9), E7M(9), A7(13), and D7M(6)<sub>9</sub>.

Handwritten musical notation for the third system. The treble staff has a descending melodic line in the first measure, followed by a whole note, and then a two-measure phrase. The bass staff includes a long ascending line in the second measure. Chord labels are: C#7(9)<sub>13</sub>, C#m7(9)<sub>6</sub>, and F#7(#5)<sub>9</sub>.



Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests.

Chord labels:  $37M(9)$ ,  $A7_9 (\#11_{13})$ ,  $Bb7(9)_4$

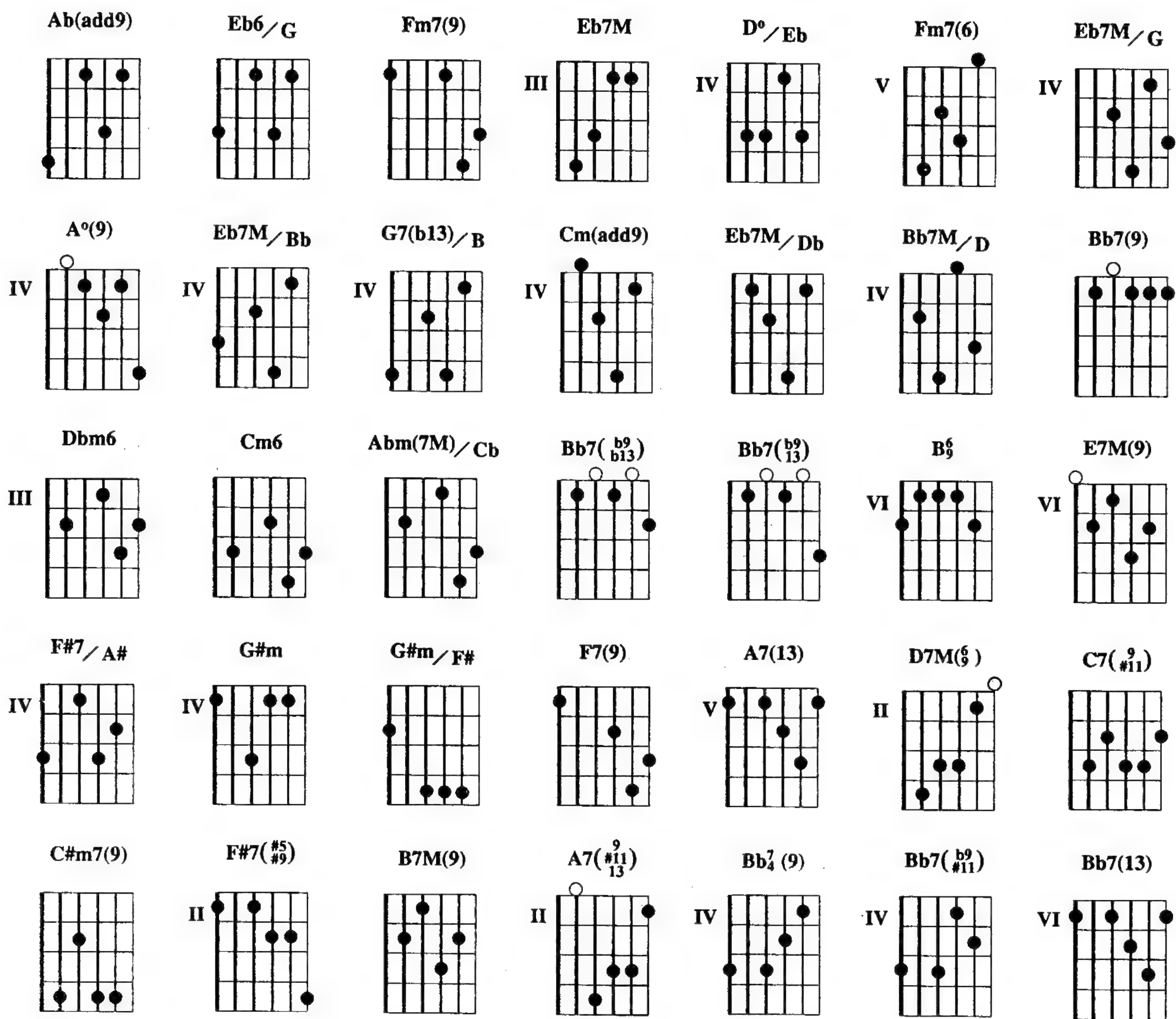
Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests.

Chord labels:  $E7(b9_{\#11})$ ,  $Bb7(13)$ ,  $A0$ ,  $(A)$  depois DA CAPO E  $\emptyset$

Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests.

Chord label:  $E7M$





Introdução: Ab(add9) / / Eb6/G / / Fm7(9) / / Eb7M / / Ab(add9) / / Eb6/G / / Fm7(9) / / / / /

D°/Eb Eb7M / / / / Fm7(6) / / / / Eb7M/G / / / / Ab(add9) /  
O—lha Se-rá que ela é mo—ça Se-rá que ela é tris—te Se-rá que é o con-trá—rio

/ / / / A°(9) / / / / Eb7M/Bb / / G7(b13)/B / / Cm(add9) / /  
Se-rá que é pin-tu—ra O rosto da atriz Se ela dança no sétimo céu Se ela

Eb7M/Db / / Bb7M/D / / / / Bb7(9) / Dbm6 Cm6  
acre-dita que é outro país E se ela só decora o seu papel E se eu pudesse

/ Abm(7M)/Cb Bb7(b9/b13) / / Bb7(b9/13) / / D°/Eb Eb7M / / / / Fm7(6) / / / /  
entrar na sua vi—da O—lha Se-rá que é de lou—ça Se-rá que é

/ Eb7M/G / / / / Ab(add9) / / / / A°(9) / / / / Eb7M/Bb / /  
de é—ter Se-rá que é lou-cu—ra Se-rá que é ce-ná—rio A casa da atriz Se ela

G7(b13)/B / / Cm(add9) / / Eb7M/Db / / Bb7M/D / / / /  
mora num arranha-céu E se as paredes são feitas de giz E se ela chora



/ Bb7(9) / Dbm6 Cm6 / Abm(7M)/Cb Bb7(<sup>b9</sup><sub>b13</sub>) // Bb7(<sup>b9</sup><sub>13</sub>) // B<sup>6</sup> /  
 quarto de hotel E se eu pudesse entrar na sua vi—da Sim,

/ / / / E7M(9) / / / / B<sup>6</sup> / F#7/A# G#m  
 para sempre, Bea-triz Me ensina a não andar com os pés no chão Para sempre é

F7(9) / / E7M(9) / / A7(13) / / D7M(<sup>9</sup><sub>11</sub>) / / C7(<sup>9</sup><sub>11</sub>) / / C#m7(9) / /  
 por um triz Ai, diz quantos desastres tem na minha mão

// B7M(9) / / A7(<sup>9</sup><sub>13</sub>) / / Bb<sup>7</sup><sub>4</sub>(9) // Bb7(<sup>b9</sup><sub>11</sub>) Bb7(13) // / D<sup>o</sup>/Eb Eb7M  
 Diz se é peri-goso a gente ser feliz O—lha

/ / Fm7(6) / / / / Eb7M/G / / / / Ab(add9) / / / /  
 é uma estre—la Se-rá que é men-ti—ra Se-rá que é co—mé—dia Se-rá que é

// / / / / Eb7M/Bb / / G7(b13)/B / / Cm(add9) / / Eb7M/Db  
 A vi-da da atriz Se ela um dia despencar do céu E se os pagantes

Bb7M/D / / / / Bb7(9) / Dbm6 Cm6 / Abm(7M)/Cb  
 bis E se um arcanjo passar o chapéu E se eu pudesse entrar na sua

/ Bb7(<sup>b9</sup><sub>13</sub>) / / Ab(add9) / / Eb<sup>6</sup>/G / / Fm7(9) / / Eb7M / / Ab(add9) / / Eb<sup>6</sup>/G / /  
 da

/ / / / / Eb7M / / / / /



# BANCARROTA BLUES

Edu Lobo e Chico Buarque

Moderato

Chord symbols:  $E7M(9)$ ,  $C7(9)$ ,  $F7M$ ,  $F\#m7$ ,  $B7(9)$ ,  $E/G\#$ ,  $G\#\dim$ ,  $F\#7$

Chord symbols:  $F\#m7$ ,  $B7(9)$ ,  $B7(b9)$ ,  $E7M(9)$ ,  $A\#m7(b5)$ ,  $E^6/B$ ,  $A\#m7(b5)$

Chord symbols:  $E7M(9)$ ,  $A\#m7(b5)$ ,  $E^6/B$ ,  $A\#m7(b5)$ ,  $Bm7$ ,  $E7(b9)$

Chord symbols:  $A7(13)$ ,  $C\#7(9)$ ,  $G7(\#11)$ ,  $F\#7(13)$ ,  $C7(9)$ ,  $B7(9)$



1.

$E^7M(9)$   $A\#m^7(b5)$   $E^6/B$   $A\#m^7(b5)$   $E^7M(9)$   $A\#m^7(b5)$

2.

$E^6/B$   $A\#m^7(b5)$   $E^6/B$   $A\#m^7(b5)$   $E^7M(9)$   $G\#7(b13)$   $G\#7$

$C\#m$   $C\#m(7M)$   $C\#m^7$   $C\#m^6$   $A^7(9)$

$G\#7(13)$   $D^7(9)$   $C\#7(9)$   $C\#7(b9)$   $F\#7(13)$   $Gdim$

$E/G\#$   $C^7(9)$   $B^7(9)$   $C^7(9)$   $B^7(9)$   $E^7M(9)$   $A\#m^7(b5)$



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and quarter notes, some beamed together, and a triplet of eighth notes. Chord symbols are written below the staff: E<sup>6</sup>/B, A#m<sup>7</sup>(b5), G#<sup>7</sup>(13), D<sup>7</sup>(9) C#<sup>7</sup>(9) C#<sup>7</sup>(b9), F#<sup>7</sup>(13) C<sup>7</sup>(9) B<sup>7</sup>(9) B<sup>7</sup>(b9). A double bar line is present at the end of the system.

AO *f* COM REP. E

Handwritten musical notation for the second system, continuing the melodic line with eighth and quarter notes, including a triplet. Chord symbols are: F#<sup>7</sup>(13) C<sup>7</sup>(9) B<sup>7</sup>(9), E<sup>7</sup>M(9), A#m<sup>7</sup>(b5), E<sup>6</sup>/B, A#m<sup>7</sup>(b5). A double bar line is at the end.

Handwritten musical notation for the third system, featuring a melodic line with eighth and quarter notes, including a triplet. Chord symbols are: G#<sup>7</sup>(13) D<sup>7</sup>(9) C#<sup>7</sup>(9) C#<sup>7</sup>(b9), F#<sup>7</sup>(13) C<sup>7</sup>(9) B<sup>7</sup>(9), E<sup>7</sup>M(9), C<sup>7</sup>(9), F<sup>7</sup>M, F#m<sup>7</sup>, B<sup>7</sup>(9). A double bar line is at the end.

Handwritten musical notation for the fourth system, featuring a melodic line with eighth and quarter notes, including a triplet. Chord symbols are: E/G#, G#dim, F#<sup>7</sup>, F#m<sup>7</sup>, B<sup>7</sup>(9) B<sup>7</sup>(b9), E<sup>7</sup>(#9). A double bar line is at the end.

4.

Handwritten musical notation for the fifth system, showing a single measure with a whole note chord symbol E<sup>7</sup>(#9). A double bar line is at the end.



**Introdução:** E7M(9) / C7(9) / F7M / F#m7 B7(9) E/G# / G° F#7 F#m7 / B<sub>4</sub><sup>7</sup>(9) B7(b9)

**E7M(9)** / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5)  
Uma fazen—da Com casarão Imensa varan—da

/ Bm7 / E7(b9) / A7(13) / / C#7(9) / G7(#11) / F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9)  
Dá gerimum Dá muito mamão Pé de jaca—ran—dá Eu

/ E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) /  
posso vender Quanto você dá?

**E7M(9)** / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5)  
Algum mosquito Chapéu de sol Bastante água fres—ca

/ E6/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / C#7(9) /  
Tem surubim Tem isca pra anzol Mas nem tem

G<sub>4</sub><sup>#11</sup> / F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) /  
pes-car Eu posso vender Quanto quer

E6/B / A#m7(b5) / E7M(9) / G#7(b13) G#7 C#m / C#m(7M) / C#m7 /  
par? O que eu tenho Eu devo a

C#m6 / A7(9) / / G#7(13) / D7(9) / C#<sub>4</sub><sup>7</sup>(9) / C#7(b9)  
Deus Meu chão, meu céu, meu mar Os olhos do meu bem



/ F#7(13) / G° / E/G# / C7(9) / B<sub>4</sub><sup>7</sup>(9) C7(9) B<sub>4</sub><sup>7</sup>(9) /  
 E os filhos meus Se alguém pensa que vai levar Eu posso

E7M(9) / A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / G#7(13) D7(9) C#<sub>4</sub><sup>7</sup>(9) C#7(b9) F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9)  
 vender Quanto vai pagar?

B7(b9) E7M(9) / A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / E7M(9) / A#m7(b5) /  
 Os dia-mantes rolam no chão O ouro é poei——ra

E<sub>6</sub>/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / / C#7(9) / G7(#11) / F#7(13)  
 Muita mulher pra passar sabão Papou——la pra chei-rar

C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9) / A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / E7M(9) / A#m7(b5) /  
 Eu posso vender Quanto vai pagar?

E<sub>6</sub>/B / A#m7(b5) / E7M(9) / A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / E7M(9)  
 Negros quimbun——dos Pra variar Diversos

/ A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / / C#7(9)  
 açoi——tes Doces lundus Pro nhonhô sonhar À

/ G7(#11) / F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9) / A#m7(b5) / E<sub>6</sub>/B / A#m7(b5)  
 som——bra dos oi-tis Eu posso vender Que é

/ E<sub>6</sub>/B / A#m7(b5) / E7M(9) / G#7(b13) G#7 C#m / C#m(7M) / C#m7 /  
 que você diz? Sou feliz E devo a Deus

C#m6 / A7(9) / / / G#7(13) / D7(9) / C#<sub>4</sub><sup>7</sup>(9) / C#7(b9) / F#7(13)  
 Meu é——den tropical O orgulho dos meus pais E dos

/ G° / E/G# / C7(9) / B<sub>4</sub><sup>7</sup>(9) C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9) /  
 filhos meus Ninguém me tira nem por mal Mas posso vender

A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / G#7(13) D7(9) C#<sub>4</sub><sup>7</sup>(9) C#7(b9) F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9)  
 Deixe algum sinal

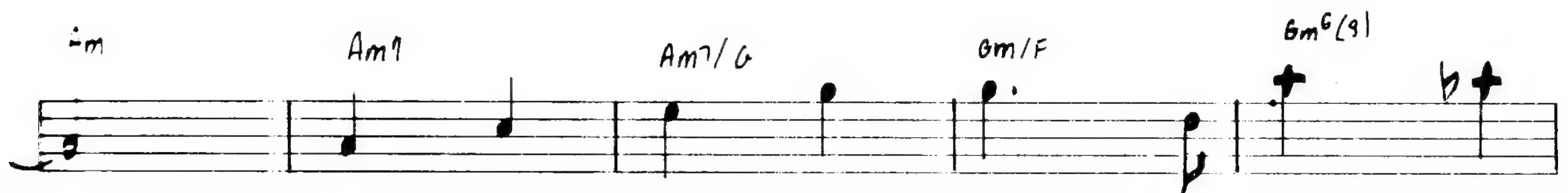
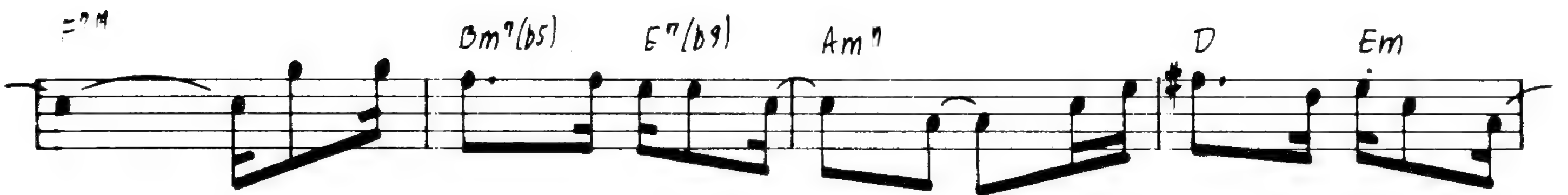
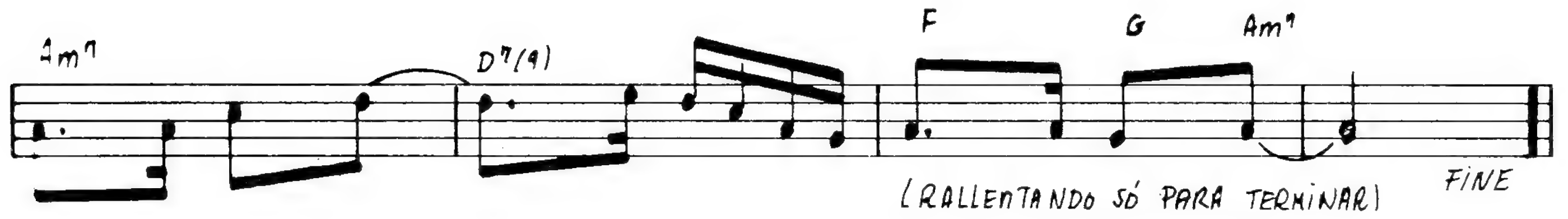
/ A#m7(b5) / E<sub>6</sub>/B / A#m7(b5) / G#7(13) D7(9) C#<sub>4</sub><sup>7</sup>(9) C#7(b9) F#7(13) C7(9) B<sub>4</sub><sup>7</sup>(9) / E7M(9) /  
 Deixe algum sinal

C7(9) / F7M / F#m7 B7(9) E/G# / G° F#7 F#m7 / B<sub>4</sub><sup>7</sup>(9) B7(b9) E7(#9)



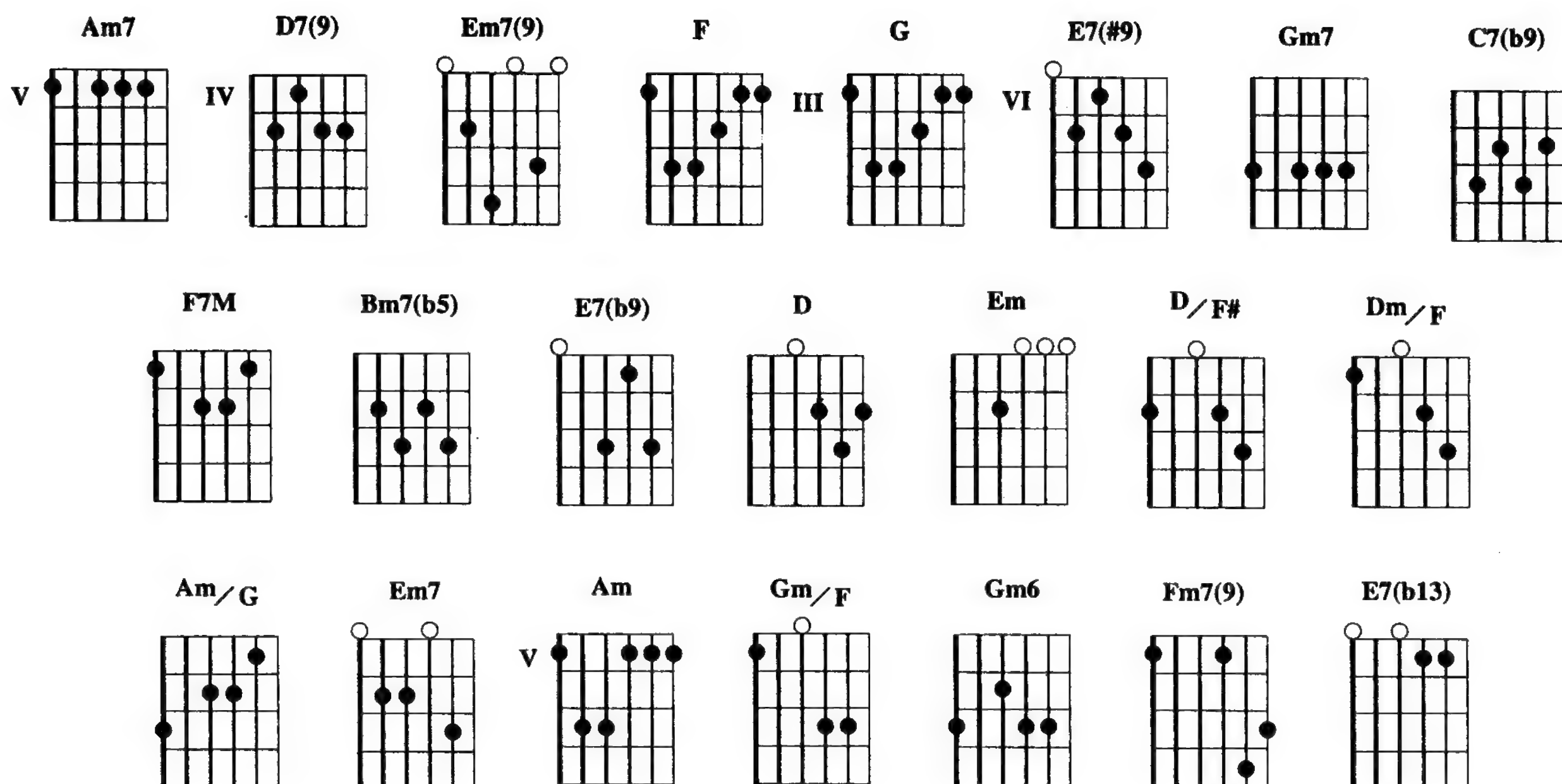
# BORANDÁ

Edu Lobo



DA CAPO AL FINE





**Am7 / D7(9)**  
 Vam'borandá Que a terra já secou, boran-dá **Am7 / Em7(9) / Am7 / D7(9)**  
 É borandá Que a chuva não chegou, **F**  
**G Am7 / / / E7(#9) / Am7 / Gm7 C7(b9) F7M / Bm7(b5)**  
 boran-dá Já fiz mais de mil promes—sas Rezei tanta o—ração Deve ser que eu  
**E7(b9) Am7 / D Em Am7 / D/F# Dm/F Am7 Am/G**  
 rezo bai—xo Pois meu Deus não ouve não Deve ser que eu rezo baixo  
**Em7 G Am / Am7 / Am/G / Gm/F / Gm6 / Fm7(9) / / /**  
 Pois meu Deus não ouve não Vou-me embo—ra Vou choran—do Vou me lembrando  
**Bm7(b5) / E7(b13) / Am7 / D7(9) / Am7 / Em7(9) / Am7 / D7(9)**  
 Do meu lugar É borandá Que a terra já secou, boran-dá É borandá  
**/ F G Am7 / / / E7(#9) / Am7 / Gm7**  
 Que a chuva não chegou, boran-dá Quanto mais eu vou pra lon—ge Mais eu penso  
**C7(b9) F7M / Bm7(b5) E7(b9) / Am7 / D Em Am7 /**  
 sem parar Que é melhor partir lembran—do Que ver tudo piorar Que é  
**D/F# Dm/F Am7 Am/G Em7 G Am7**  
 melhor partir lembrando Que ver tudo piorar



# BRANCA DIAS

Edu Lobo e Cacaso

Andante

First system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains four measures of chords. The middle staff contains four measures of chords. The bass staff contains four measures of chords. The chords are: Dm7, G6/D, Gm6/D, Dm7, G6/D, Bb7M/D.

Second system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains four measures of chords. The middle staff contains four measures of chords. The bass staff contains four measures of chords. The chords are: Dm7, G6/D, Gm6/D, Dm7, Dm7M, Dm9.

Third system of musical notation. It consists of three staves: a treble staff, a middle staff, and a bass staff. The treble staff contains four measures of chords. The middle staff contains four measures of chords. The bass staff contains four measures of chords. The chords are: Em7(9), Gm7(9)/F, Em7(9/11), A7(b9), A7(b9).



②

Chord symbols:  $Gm^7(9)/F$ ,  $Eb^6_9(7M)$ ,  $A^7_4(b9)$ ,  $F^{\sharp 7}(b9_{b43})$ ,  $Dm^7(9)$

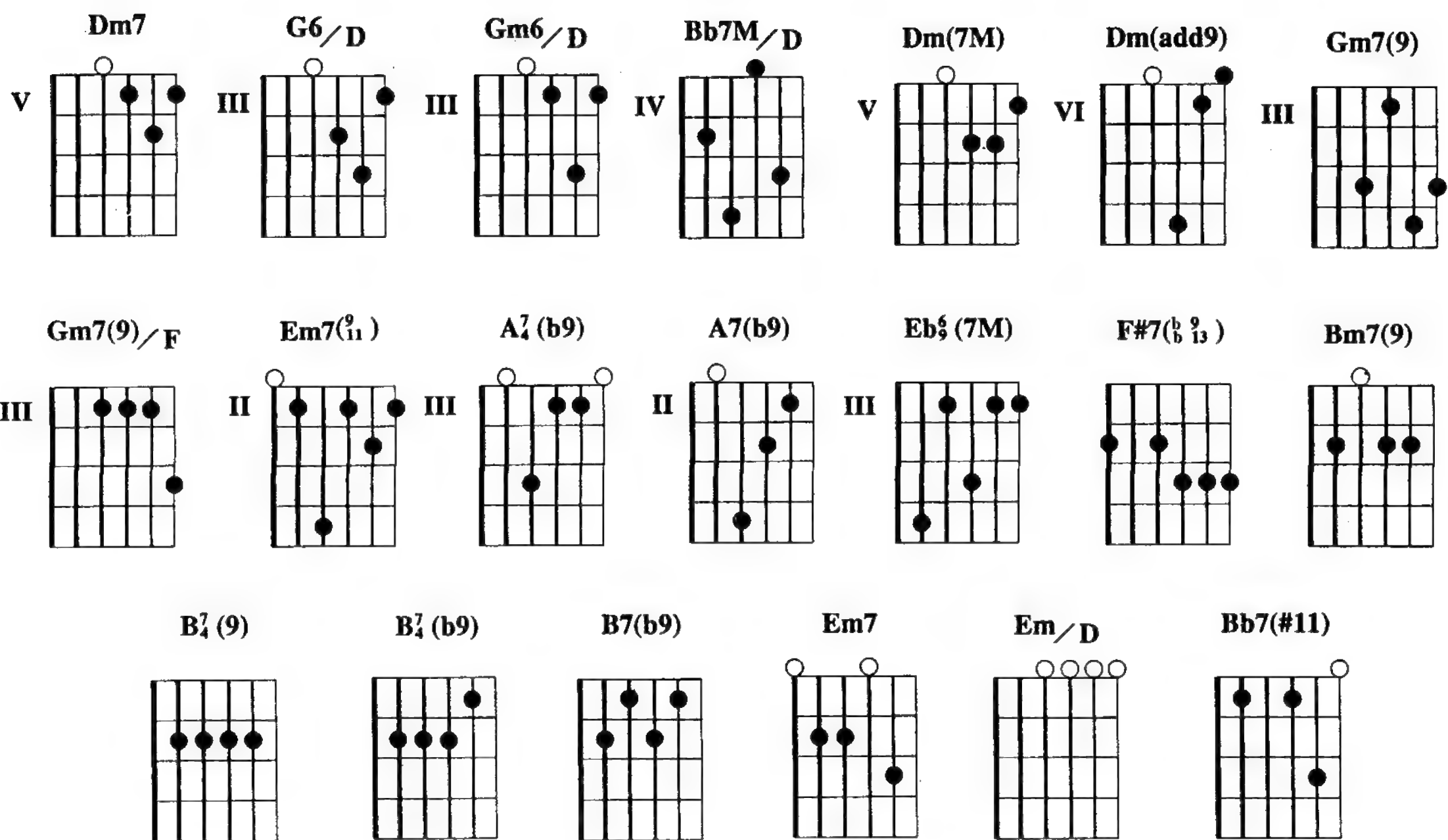
Chord symbols:  $B^7_4(9)$ ,  $B^7_4(b9)$ ,  $B^7(b9)$ ,  $Em^7$

Chord symbols:  $Em^7/D$ ,  $Bb^7(\sharp 11)$ ,  $A^7(b9)$

Ad  $\text{f.}$  (à casa 2)  
1ª VEZ  
Ad  $\text{f.}$  E  $\text{f.}$   
2ª VEZ

Chord symbols:  $Dm^7$ , RALL,  $G^6/D$ ,  $Gm^6/D$





**Introdução:** Dm7 / / / G6/D / Gm6/D / Dm7 / / / G6/D / Bb7M/D /

**Esse** / / / G6/D / Gm6/D / Dm7 / / / Dm(7M) / Dm(add9) / Gm7(9) /  
 soluço que ouço, que ouço Será o vento passando, passan—do Pela

/ / Gm7(9)/F / / / Em7(9) / / / A7(b9) / A7(b9) / Dm7 /  
 da noite, da noite A su—a lâmi—na fria, tão fri—a Será o

/ G6/D / Gm6/D / Dm7 / / / Dm(7M) / Dm(add9) / Gm7(9) / / /  
 cortando, cortan—do Com su—a foice macia, maci—a Será um poço

Gm7(9)/F / / / Eb7(7M) / / / A7(b9) / F#7(b9) / Bm7 / / / B7(9) /  
 profundo. profundo Al—voro—ço A—goni—a Será a fúria do vento

/ / B7(b9) / / / B7(b9) / / / Em7 / / / Em/D / / /  
 Levar teu corpo de moça tão puro Pelo caminho mais longo e escuro

Bb7(#11) / / / A7(b9) / / / Dm7 / / / G6/D / Gm6/D /  
 viagem mais fria e sombri—a Esse seu corpo de moça tão bran—co

/ / / Dm(7M) / Dm(add9) / Gm7(9) / / / Gm7(9)/F / / /  
 no clarão do luar se despi—a Será o vento noturno clamando

Eb7(7M) / / / A7(b9) / F#7(b9) / Bm7(9) / / / B7(9) / / / B7(b9) /  
 Al—voro—ço A—goni—a Será o espanto do vento querendo Levar

/ / B7(b9) / / / Em7 / / / Em/D / / / Bb7(#11) / / /  
 corpo de moça tão puro Pelo caminho mais longo e escuro Pela viagem mais

A7(b9) / / / Dm7 / / / G6/D / Gm6/D / Dm7 / / / G6/D /  
 e sombri—a Esse soluço que ouço, que ouço Esse soluço que ouço, que

**C** D /  
 —ço



# CANDEIAS

Edu Lobo

Modera to

Handwritten musical score for "CANDEIAS" by Edu Lobo. The score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Modera to". The music features various chords and melodic lines with triplets. Chords are labeled above the staves: F#7(9/13), F#7(b13), Bm7(b5/9), Bm7(b5), E7(9/11), C#m7(9), C#7(9), Bm7, Cdim, A7(9), A7(b9), D6, Bm6/D, E/D, C#m7(9), F#7(b13), B7(9), B7(9), Bm7(9), E7(b13), C#m7(9), F#7(b13), Bm7, Bm7/A, G#m7(b5), C#7(b9), F#m(7M), F#m7, F#m7/E, G#7(b13), G#7, and C#m7(9). The notation includes eighth and quarter notes, rests, and triplet markings.



C<sup>b</sup>7(9) Bm<sup>7</sup> Dm<sup>6</sup>

C#7(13) C#7(b13) F#7(9) F#7(b9) B7(9)

37(9) Bb7M Bm7(9) E7(b13) C#m7(9)

Cdim C#m7(9)

C#7(13) Bm7 Bm7/A G#m7(b5) C#7(b9)

F#m7 F#m7/E D#m7(b5)

C#m7(b5) F#7(b13)

Bm7(b5) E7(b13) A dim(7M)

A dim(7M) A dim(7M)



Handwritten musical notation on two staves. The first staff contains the following chords and markings:  $G7M(6)$ , a triplet of eighth notes,  $Gdim(7M)$ , a triplet of eighth notes, and  $F7M(6)$  with a triplet of eighth notes. The second staff contains:  $E7(b9)$ , a half note,  $Adim(7M)$  with a half note, and  $Adim(7M)$  with a half note.

OBS: NA VOLTA ão *f*. SUBSTITUIR OS ACORDES DE  $F\#7(9)$  e  $F\#7(b13)$  PELO DE  $Cdim$

Grid of guitar chord diagrams with labels and fingerings:

$F\#7(9)$	$F\#7(b13)$	$Bm7(b5)$	$Bm7(b5)$	$E7(9)$	$C\#m7(9)$	$C7(9)$	$Bm7$	$C^\circ$
III	II	IV	IV	VI				
$A7(9)$	$A7(b9)$	$D6$	$Bm6/D$	$E/D$	$B7(9)$	$Bm7(9)$	$E7(b13)$	
III	II	IV	IV	IV				
$Bm/A$	$G\#m7(b5)$	$C7(b9)$	$F\#m(7M)$	$F\#m7$	$F\#m/E$	$G\#7(b13)$	$G\#7$	
						IV	IV	
$Dm6$	$C7(13)$	$C7(b13)$	$F\#7(9)$	$F7(b9)$	$Bb7M$	$C7(13)$	$D\#m7(b5)$	
IV	IV	IV	IV	III		III	VI	
$C\#m7(b5)$	$A^\circ(7M)$	$A7M(6)$	$A^\circ(7M)$	$G7M(6)$	$G^\circ(7M)$	$F7M(6)$	$E7(b9)$	
IV	IV	IV	IV					



**F#7(b13)** / **F#7(b13)** / **Bm7(b5)** / **Bm7(b5)** / **E7(9)** / / / **C#m7(9)** / / / **C7(9)** /  
 da ho—je vou-me embora pra Can—dei—as

/ / **Bm7** / / / **C°** / / / **A7(9)** / / / **A7(b9)** / / / **D6** / / /  
 da ho—je meu amor, eu vou voltar Da ter—ra no—va nem

**Bm6/D** / **E/D** / **C#m7(9)** / / / **F#7(b13)** / / / **B7(9)** / / / /  
 de vou levan—do Pelo contrá—rio, pou—ca história

/ / **Bm7(9)** / / / **E7(b13)** / / / **C#m7(9)** / / / **F#7(b13)** / / / **Bm7** /  
 con—tar Que—ro ver a lu—a vin—do

**Bm/A** / **G#m7(b5)** / **C#7(b9)** / **F#m(7M)** / **F#m7** / **F#m/E** / / /  
 Por detrás da sa—mam—baia Rede de palha se

**G#7(b13)** / **G#7** / **C#m7(9)** / / / **C7(9)** / / / **Bm7** / / / **Dm6** / / /  
 do Em ca—da palmo de pra—ia Que—ro ver a lu—a bran—ca

/ **C#7(13)** / **C#7(b13)** / **F#7(9)** / **F#7(b9)** / **B7(9)** / / / /  
 re—an—do co—mo um di—a E nos teus o—lhos de espan—to

/ **Bb7M** / / / **Bm7(9)** / **E7(b13)** / **C#m7(9)** / / / **C°** / / / **Bm7(b5)** / **Bm7(b5)**  
 do quan—to eu mais que-ri—a A—in—da ho—je

/ **E7(9)** / / / **C#m7(9)** / / / **C7(9)** / / / **Bm7** / / / **C°** /  
 me embora pra Can—dei—as Ain—da ho—je meu amor,

/ **A7(9)** / / / **A7(b9)** / / / **D6** / / / **Bm6/D** / **E/D** /  
 vou voltar Da ter—ra no—va nem sauda—de vou

**C#m7(9)** / / / **F#7(b13)** / / / **B7(9)** / / / / **Bm7(9)** / / /  
 do Pelo contrá—rio, pou—ca história pra con—tar

**E7(b13)** / / / **C#m7(9)** / / / **F#7(b13)** / / / **Bm7** / / / **C°** / / /  
 E nas sombras lá de lon—ge Lá on—de o céu

/ **C#m7(9)** / / / **C7(13)** / / / **Bm7** / **Bm/A** / **G#m7(b5)** / / /  
 cipi—a Que—ro ver mestre e proei—ro No vento e na

**E7(b9)** / **F#m(7M)** / **F#m7** / **F#m/E** / / / **D#m7(b5)** / / / **G#7(b13)** / / /  
 ti—a Pro—cissão de ve—las bran—cas No sentido da

/ **A°(7M)** / / / **F#7(b13)** / / / **Bm7(b5)** / / / **E7(b13)** / / / **A°(7M)** / / /  
 i—a Pro—cissão de ve—las bran—cas No sentido da ba—i—a

/ **A7M(6)** / / / **A°(7M)** / / / **A°(7M)** / / / **G7M(6)** / / / **G°(7M)** /  
 cissão de ve—las bran—cas No sentido da ba—i—a Pro—cissão

/ **F7M(6)** / / / **E7(b9)** / / / **A°(7M)** / / /  
 ve—las bran—cas No sentido da ba—i—a



# CANÇÃO DO AMANHECER

Edu Lobo e Vinicius de Moraes

Andante

First system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures with the following chords: F7M, Bb7(#9), and Em7(9).

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are four measures with the following chords: Gm7(9), A7(13) A7(b13), D7M, and F#7M.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures with the following chords: C6/G, C6/G, and D/C. There are also triplets indicated above the staff.

Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures with the following chords: D/C, Dm / C, and D/C. There are also triplets indicated above the staff.

Fifth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are four measures with the following chords: Em7(9), E7(#5), Am7, and Am7/G. There are also triplets indicated above the staff.



F#m7 B7(b9) Em7(9) Em7M(9) A7(b5) A7

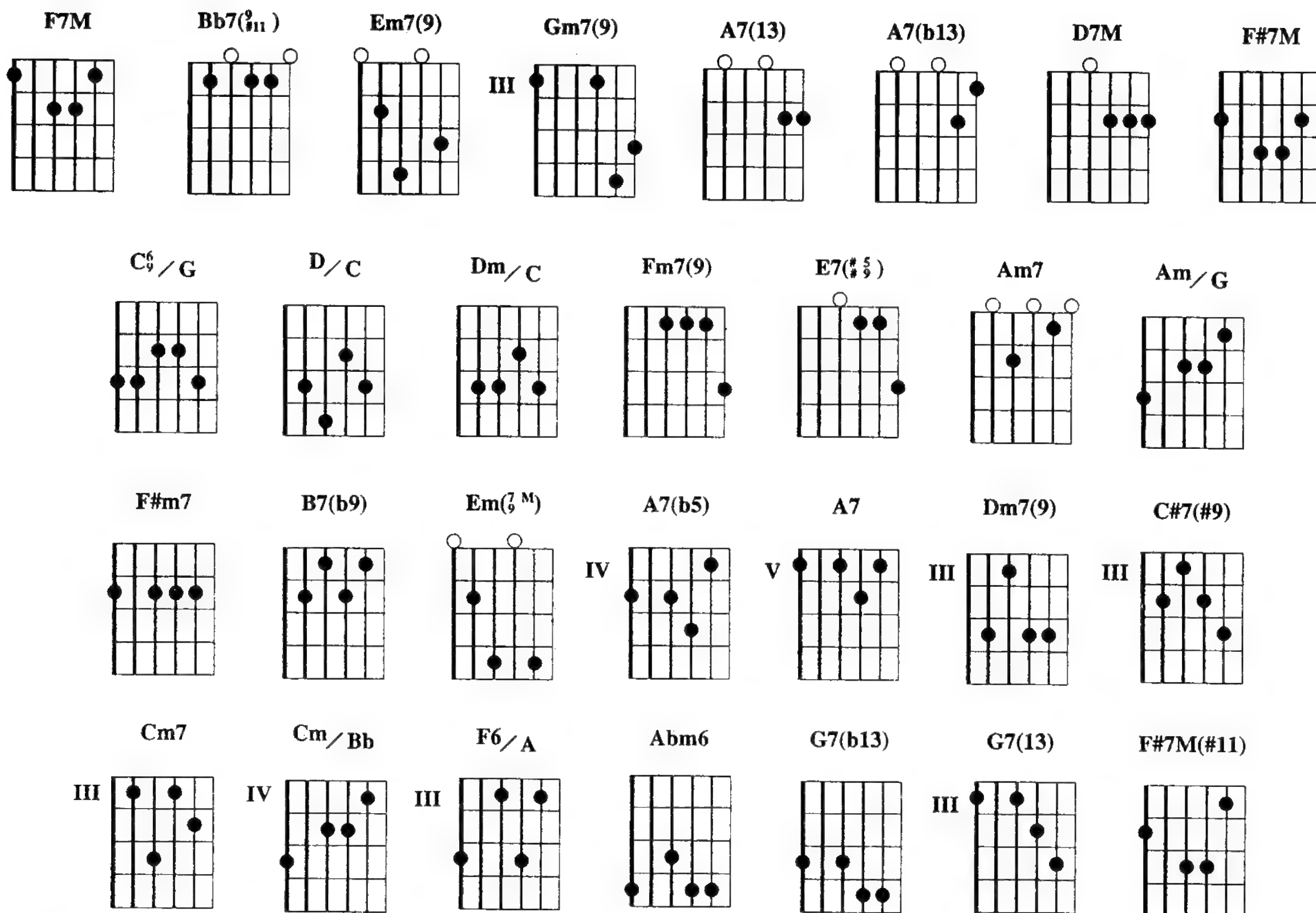
Dm7(9) C#7(#9) Cm7 Cm7/Bb F6/A Abm6 G7(#5)

Cm7 Cm7/Bb F6/A G7(13) A0 E

Bb7(#11) Em7(9) Gm7(9) A7(13) A7(b13)

D7M F#7M F#7M F#7M(#11)





**Introdução:** F7M / / / Bb7(9#11) / / / Em7(9) / / / Gm7(9) / A7(13) A7(b13) D7M / / / F#7M / / / / / /

C6/G / / / / / / / D/C / / / / / / / Dm/C / / / / / / /  
 Ou—ve Fe—cha os o—lhos, meu amor É noi—te ain—da Que

Fm7(9) / / / E7(9#5) / / / Am7 / / / Am/G / / / F#m7 / / / B7(b9) / / /  
 silên—cio... E nós dois Na triste—za de de—pois A

Em7(9) / Em(7M) / A7(b5) / A7 / Dm7(9) / / / C#7(9) / / / Cm7 / Cm/Bb / F6/A /  
 con—templar O gran—de céu do adeus... Ah, não

Abm6 G7(b13) Cm7 / Cm/Bb / F6/A / G7(13) / C6/G / / / / / / D/C / /  
 exis—te paz Quan—do o a—deus e—xis—te E é tão tris—te

/ / / / / Dm/C / / / / / / Fm7(9) / / / E7(9#5) / / / Am7 / / /  
 o nos—so amor Oh! vem comi—go Em silên—cio... Vem olhar

Am/G / / / F#m7 / / / B7(b9) / / / Em7(9) / Em(7M) / A7(b5) / A7 / F7M /  
 Es—ta noite ama—nhe—cer I—lu—minar Aos nos—sos passos tão

/ / Bb7(9#11) / / / Em7(9) / / / Gm7(9) / A7(13) A7(b13) D7M / / /  
 sozinhos Todos os caminhos Todos os carinhos Vem raiando a madru—gada Mú—sica no

F#7M / / / / / / F#7M(#11)  
 céu...



# CANÇÃO DA TERRA

Edu Lobo e Ruy Guerra

MODERATO

Handwritten musical score for "Canção da Terra" by Edu Lobo and Ruy Guerra. The score is written in treble clef, 2/4 time, and includes various chords and melodic lines.

**Chords and Melodic Lines:**

- Line 1: F#7(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5)
- Line 2: Ab7(b5) Ab7(b5) Ab7(b5) 1. Gm Gm7 C7(9)
- Line 3: Gm7 A/G Ab/G Gm7 A/G Ab/G
- Line 4: Gm7 C7(9) Gm7 Gm(b6) Gm6
- Line 5: Gm7 Gm6 Fm(7b9) Fm7 Fm6
- Line 6: G7(b13) Cm7 Cm7/Bb Am7(b5) D7(b9) Gm7
- Line 7: Am7(b5) D7(b9) Gm7 A/G Ab/G Gm7



Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes a key signature of one flat (B-flat) and a 12/8 time signature.

Chords written above the staff:

- A/G
- Ab/G
- Gm7
- C7(9)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- Ab7(b5)
- A7(b5)
- Ab7(b5)
- Gm
- Gm9(7M)

Melodic lines are written on a single staff. A box labeled "3 x 5" is present in the first line. The word "RALL" is written below the staff.

Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes a key signature of one flat (B-flat) and a 12/8 time signature.

Chords written above the staff:

- F#7(b5)
- A7(b5)
- Ab7(b5)
- Gm
- Gm7
- C7(9)
- A/G
- Ab/G
- Gm(b6)
- Gm6
- Fm(7M)
- Fm7
- Fm6
- G7(b13)
- Cm7
- Cm/Bb
- Am7(b5)
- D7(b9)
- Gm(7M)

Melodic lines are written on a single staff. The word "RALL" is written below the staff.

Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes a key signature of one flat (B-flat) and a 12/8 time signature.

Chords written above the staff:

- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- Ab7(b5)
- A7(b5)
- Ab7(b5)
- /
- Gm
- /
- Gm7
- C7(9)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- F#7(b5)
- A7(b5)
- Ab7(b5)
- A7(b5)
- Ab7(b5)
- /
- Gm7
- /
- C7(9)
- /
- Gm7
- A/G
- Ab/G
- Gm7
- /
- A/G
- Ab/G
- Gm7
- /
- C7(9)
- /
- Gm7

Melodic lines are written on a single staff. The word "RALL" is written below the staff.



/ Gm(b6) / Gm6 / Gm7 Gm6 Fm(7M) / Fm7 /  
 Sem ter nação para viver Sem ter um chão para plantar Sem ter amor para  
 Fm6 / G7(b13) / Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 /  
 Sem ter voz livre pra cantar É, meu Pai morreu  
 Am7(b5) D7(b9) Gm7 / A/G Ab/G Gm7 /  
 meu pai morreu Salve meu Pai, o teu filho nasceu Salve meu Pai,  
 A/G Ab/G Gm7 / C7(9) / Gm7 / Gm(b6) / Gm6 /  
 o teu filho nasceu É preciso ter força pa—ra amar E o amor é  
 Gm7 Gm6 Fm(7M) / Fm7 / Fm6 /  
 luta que se ga—nha É preciso ter terra pra morar E o trabalho que é  
 Gm(b13) / Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 / Am7(b5) D7(b9)  
 ser teu Só teu, de mais ninguém Só teu, de mais  
 Gm7 / A/G Ab/G Gm7 / A/G Ab/G Gm7 /  
 ninguém Salve meu Pai, o teu filho cresceu Salve meu Pai, o teu filho cresceu  
 Gm7 / Gm(b6) / Gm6 / Gm7 Gm6  
 E muito mais é preciso é não deixar Que amanhã por amor possas es—quecer  
 Fm7 / Fm6 / G7(b13) /  
 Que quem manda na terra tu—do quer E nem o que é teu bem vai querer  
 Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 / Am7(b5) D7(b9)  
 Por bem, não vai, não vai Por bem, não vai, não vai  
 / A/G Ab/G Gm7 / A/G Ab/G Gm7 / C7(9) /  
 Salve meu Pai, o teu filho viveu Salve meu Pai, o teu filho viveu  
 Am7(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5) Ab7(b5) A7(b5) Ab7(b5) / Gm / / /  
 lo—rum bererê O—lo—rum bererê O—lo—rum ici beobá



# CASA FORTE

Edu Lobo

Allegro

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains two measures of eighth-note chords, each marked with a handwritten  $Am^6(7)/D$  and  $Gm^6(7)/D$  respectively. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, containing two measures of single notes marked with a handwritten  $D$  and  $G$  respectively. A double bar line with a repeat sign is at the end of the system.

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains four measures of single notes, each marked with a handwritten  $Dm^6_9$ ,  $Dm^6_9(7M)$ ,  $Dm^6_9(7)$ , and  $Dm^6_9$  respectively. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, containing four measures of single notes, each marked with a handwritten  $D$ ,  $G$ ,  $F$ , and  $C$  respectively. A double bar line with a repeat sign is at the end of the system.

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains four measures of eighth-note chords, each marked with a handwritten  $Bb^7_9/D$ ,  $Bb^6$ , and  $Bb^6$  respectively. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, containing four measures of single notes, each marked with a handwritten  $D$ ,  $G$ ,  $F$ , and  $C$  respectively. A double bar line with a repeat sign is at the end of the system.

Handwritten musical notation for the fourth system. The top staff is in treble clef with a key signature of one flat and a 2/4 time signature. It contains four measures of single notes, each marked with a handwritten  $Dm^6_9$ ,  $Dm^7(b^6_9)$ ,  $Dm^7(11)$ , and  $Dm^7(b^6_9)$  respectively. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, containing four measures of single notes, each marked with a handwritten  $D$ ,  $G$ ,  $F$ , and  $C$  respectively. A double bar line with a repeat sign is at the end of the system.



2.

First system of musical notation. The first measure contains a whole note chord  $Dm7(b9)$ . The second measure contains a whole note chord  $Eb7M(\frac{6}{9})$ . The third measure contains a whole note chord  $Dm7(11)$ . The notation includes a repeat sign at the beginning of the second measure.

Second system of musical notation. The first measure contains a whole note chord  $Dm7(11)$ . The second measure contains a whole note chord  $Eb7M(\frac{6}{9})$ . The third measure contains a whole note chord  $D7M(\frac{6}{9})$ . The notation includes a repeat sign at the beginning of the second measure.

Third system of musical notation. The first measure contains a whole note chord  $C7M(\frac{6}{9})$ . The second measure contains a whole note chord  $C7(9)_4$ . The third measure contains a whole note chord  $Bb7(9)_4$ . The notation includes a repeat sign at the beginning of the second measure.

Fourth system of musical notation. The first measure contains a whole note chord  $C7(9)_4$ . The second measure contains a whole note chord  $C7(9)_4$ . The third measure contains a whole note chord  $Bb7(9)_4$ . The notation includes a repeat sign at the beginning of the second measure.



1. 2.

$B_4^7(9)$   $C_4^7(9)$   $E_b_9^6(7M)$  . / .

AO *f*.

$A_m^6(7)/D$   $G_m^6(7)/D$   $A_m^6(7)/D$   $G_m^6(7)/D$

$A_m^6(7)/D$   $G_m^6(7)/D$  . / .

— REPETIR 4 VEZES —

Observação: a 6ª corda deve ser afinada em Ré.

IV  $A_m^7(6)/D$  II  $G_m^7(6)/D$  II  $D_m^6$   $D_m^6(7M)$   $D_m^7(6)$   $D_m^6$   $B_b^7(9)/D$   $B_b^6$

$D_m^7(b^6)$  III  $D_m^7(11)$   $E_b^7M(9)$  III  $D_m^7(9_{11})$  IV  $D^7M(6)$   $C_4^7(9)$   $B_4^7(9)$



# CANUDOS

Edu Lobo e Cacaso

Moderato

Handwritten musical score for "Canudos" by Edu Lobo and Cacaso. The score is in 4/4 time and consists of 16 measures across five systems. The melody is written in the upper voice, and the bass line is in the lower voice. Chords are indicated by handwritten text below the staff.

Measures 1-4:

- Measure 1:  $D^7(13)$
- Measure 2:  $E^7(13)/D$
- Measure 3:  $D^7(13)$
- Measure 4:  $F^{\sharp}dim(b13)/D$

Measures 5-8:

- Measure 5:  $A^b(omit 3rd) \#11 / D$
- Measure 6:  $\%.$
- Measure 7:  $G(omit 3rd) \#11$
- Measure 8:  $\%.$

Measures 9-12:

- Measure 9:  $C(omit 3rd) \#11$
- Measure 10:  $\%.$
- Measure 11:  $\%.$
- Measure 12:  $\%.$

Measures 13-16:

- Measure 13:  $F^{\sharp}/C$
- Measure 14:  $\%.$
- Measure 15:  $\%.$
- Measure 16:  $\%.$

Measures 17-20:

- Measure 17:  $G^7/B$
- Measure 18:  $D^7/C$
- Measure 19:  $D^7/C$
- Measure 20:  $D^7/C$

The final measure (20) is labeled "CANTO".



$G^7/B$   $D^7/C$   
 $D$   $E/D$   
 $A_4^7(9)$   $A^7(b9)$   $D^{7M}(\sharp 5)$   $D^{7M}$   
 $D$   $E/D$   
 $A_4^7(9)$   $A^7(b9)$   $D^7(13)$   $E^7(13)/D$   
 $D^7(13)$   $F\sharp dim(b13)/D$   
 AO  $f$  3 VEZES

Observação: a 6ª corda deve ser afinada em Ré.

$D^7(13)$	$C^7(13)/D$	$F\sharp^o(b13)/D$	$A^b(\text{omit } 3 \sharp 11)/D$	$G(\text{omit } 3 \sharp 11)/D$	$D(\text{omit } 3 \sharp 11)$	$D/C$
V	III	VIII	VIII	VII		
$G^7/B$	$D$	$E/D$	$A_4^7(9)$	$A^7(b9)$	$D^{7M}(\sharp 5)$	$D^{7M}$
			III	II	II	II



Introdução: D7(13) / C7(13) / D7(13) / F#°(b13)/D / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D /

Ab<sup>(omit 3)</sup><sub>#11</sub>/D / / / G<sup>(omit 3)</sup><sub>#11</sub>/D / / / D<sup>(omit 3)</sup><sub>#11</sub> / / / / / /

/ D/C / / / / / / G7/B / / / D/C / / / / / /  
lambu—pe, Bom Conse—lho Jaco—bi—na, Xorroxó Monte Santo, Mundo No—vo

/ / G7/B / / / D/C / / / D / / / E/D / / / A<sub>4</sub><sup>7</sup>(9) / A7(b9)  
Lagoi—nha, Quixadá Entre Rios, Belos Mon—tes Quem é es—se que

/ D7M(<sup>5</sup><sub>9</sub>) / D7M / D / / / E/D / / / A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7(13) /  
va—guei—a? Conselheiro que tontei—a E apei—a sem chegar

C7(13)/D / D7(13) / F#°(b13)/D / D/C / / / / / / G7/B / /  
Que horizon—te mais erran—te Que crendi—ce mais

/ D/C / / / / / / G7/B / / / D/C / /  
descren—te Que descrença mais distan—te Que distân—cia mais presen—te

/ D / / / E/D / / / A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7M(<sup>5</sup><sub>9</sub>) / D7M / D /  
Que distância mais presen—te Desgover—no go—ver—nan—te Quanta gente

/ / E/D / / / A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D /  
confian—te Em Antô—nio pe—nitente Quando

D/C / / / / / / G7/B / / / D/C / / / /  
e céu vi—rasse a ter—ra Como um ri—o sem nascen—te Quando a espada

/ / / / / / G7/B // / D/C / / / D / / / E/D / /  
entrar na pe—dra Quando o mar virar afluen—te Que paixão insa—tisfei—ta

/ A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7M(<sup>5</sup><sub>9</sub>) / D7M / D / / / E/D / / / A<sub>4</sub><sup>7</sup>(9)  
Que vingan—ça mais de—men—te Virgem Santa decaí—da Satanás

/ A7(b9) / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D / D/C / / / / / / G7/B /  
c—ni—potente Baione—ta, faca ce—ga Parabe—lum,

// D/C / / / / / / / / G7/B / / / D/C / / / D /  
bucamar—te Sofrimento que rene—ga Desaven—ça que repar—te Entre Rios,

// E/D / / / A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7M(<sup>5</sup><sub>9</sub>) / D7M / D / / / E/D  
Belos Mon—tes Que distânci—a mais pre—sen—te Quanta gente confian—te

/ / / A<sub>4</sub><sup>7</sup>(9) / A7(b9) / D7(13) / C7(13) / D7(13) / F#°(b13)/D /  
Em Antô—nio pe—nitente



# CANTO TRISTE

Edu Lobo e Vinicius de Moraes

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a triplet of eighth notes (F4, E4, D4) followed by a quarter note (C4), a half note (Bb3), and a quarter note (A3). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It is empty. Chord symbols are written below the staff: Gm7, Bbm6, and Bm7(b5).

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a half note (Bb3), a half note (A3), a triplet of eighth notes (G3, F3, E3), and a quarter note (D3). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It is empty. Chord symbols are written below the staff: E7(#9), E7(b9), Gm7, Bbm7, and A7(b13).

Third system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a triplet of eighth notes (F4, E4, D4), a quarter note (C4), a half note (Bb3), and a quarter note (A3). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a half note (Bb3), a half note (A3), a triplet of eighth notes (G3, F3, E3), and a quarter note (D3). Chord symbols are written below the staff: Dm, A7(b9), and A7(b9).

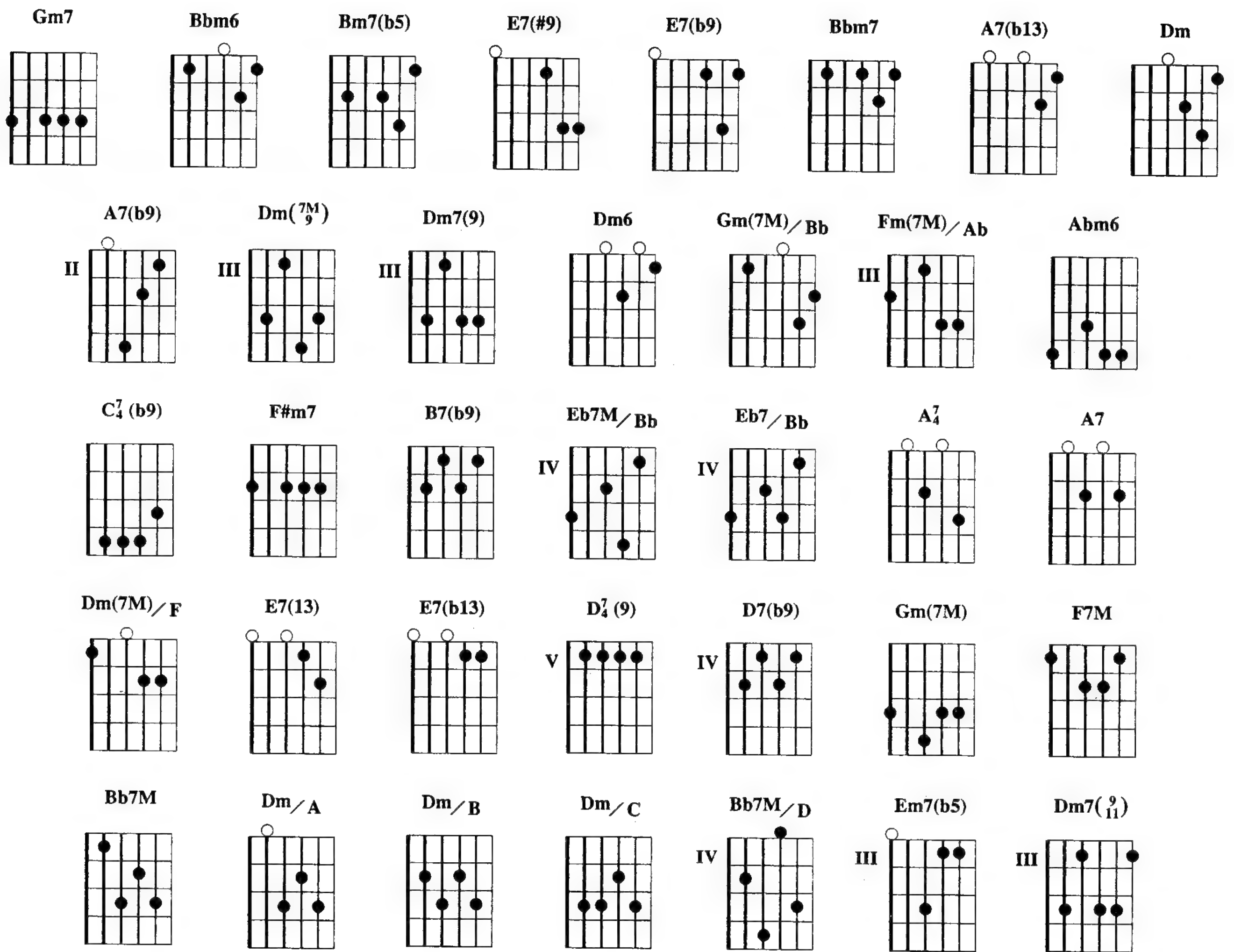
Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a triplet of eighth notes (F4, E4, D4), a quarter note (C4), a half note (Bb3), and a quarter note (A3). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a half note (Bb3), a half note (A3), a triplet of eighth notes (G3, F3, E3), and a quarter note (D3). Chord symbols are written below the staff: Dm7M(9), Dm7(9), Dm6, and Gm7M/Bb.

Fifth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a half note (Bb3), a half note (A3), a triplet of eighth notes (G3, F3, E3), and a quarter note (D3). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It features a half note (Bb3), a half note (A3), a triplet of eighth notes (G3, F3, E3), and a quarter note (D3). Chord symbols are written below the staff: A7(b9), Dm7M(9), and Fm7M/Ab Abm6.









**Introdução:** Gm7 / / / Bbm6 / / / Bm7(b5) / / / E7(#9) / E7(b9) / Gm7 / / / Bbm7 / A7(b13) /  
Dm / / / A7(b9) / / / / / / /

Dm(7M) / / / Dm7(9) / Dm6 / Gm(7M)/Bb / / / A7(b9) / / /  
Por—que sem—pre fos—te A pri—mave—ra em mi—nha vi—da

Dm(7M) / / / Fm(7M)/Ab / Abm6 / Gm7 / / / C4(b9) / / / F#m7 / / /  
Vol—ta pa—ra mim Des—pon—ta no—vamen—te no meu can—to

B7(b9) / / / Eb7M/Bb / Eb7/Bb / A4 / A7 / Dm(7M) / / / Dm(7M)/F /  
Eu te a—mo tanto mais Te que—ro tanto mais

/ / E7(13) / E7(b13) / A7(b9) / / / Dm(7M) / / / Dm7(9) / Dm6  
Ah! quan—to tem—po faz par-tis—te Co—mo a pri—mave—ra

/ Gm(7M)/Bb / / / A7(b9) / / / Dm(7M) / / / Fm(7M)/Ab / Abm6 / Gm7 / / /  
Que também te viu partir Sem um adeus sequer E na—da

/ C4(b9) / / / F#m7 / / / B7(b9) / / / Eb7M/Bb / Eb7/Bb / A4 /  
exis—te mais em mi—nha vi—da Como um carinho teu



**A7** / **Dm**(<sup>7M</sup><sub>9</sub>) / / / **Dm**(<sup>7M</sup>) / **F** / / / **E7**(13) / **E7**(b13) / **A7**(b9) / / /  
 Como um silêncio teu Lembra um sorriso teu Tão tris—te

**D**<sub>4</sub>(9) / / / **D7**(b9) / / / **Gm**(<sup>7M</sup>) / / / **C**<sub>4</sub>(b9) / / / **F7M** / / / **Bb7M** / / /  
 Ah! lua sem com—paixão Sempre a va—gar no céu Onde

**Dm** / **A** / / / **Dm** / **B** / / / **Dm** / **C** / / / **Bb7M** / **D** / / / **Em7**(b5) /  
 se esconde a mi—nha bem-ama—da On—de a minha namora—da Vai e diz

/ / **A7**(b9) / / / **Dm**(<sup>7M</sup><sub>9</sub>) / / / **Dm7**(9) / **Dm6** /  
 a ela as minhas penas E que eu peço Peço ape—nas que e—la lem—bre As nossas

**Gm**(<sup>7M</sup>) / **Bb** / / / **A7**(b9) / / / **Dm**(<sup>7M</sup><sub>9</sub>) / / / **Fm**(<sup>7M</sup>) / **Ab** / **Abm6** / **Gm7** / / /  
 bo—ras de poesia As noi—tes de paixão E diz—lhe da

**C**<sub>4</sub>(b9) / / / **F#m7** / / / **B7**(b9) / / / **Eb7M** / **Bb** / **Eb7** / **Bb** / **A**<sub>4</sub> / **A7**  
 sauda—de em que me vis—te Que estou sozi—nho Que

/ **Dm**(<sup>7M</sup><sub>9</sub>) / / / **Dm**(<sup>7M</sup>) / **F** / / / **E7**(13) / **E7**(b13) / **A7**(b9) / / / **Dm**(<sup>7M</sup><sub>9</sub>) / / / **Bm7**(b5) / / /  
 se existe Meu can—to triste Na so—li—dão

**Bbm7** / / **A7**(b13) / / **Dm7**(<sup>9</sup><sub>11</sub>) / /



# CHEGANÇA

Edu Lobo e Oduvaldo Viana Filho

Moderato

Handwritten musical score for "CHEGANÇA" by Edu Lobo and Oduvaldo Viana Filho. The score is in 4/4 time, key of A major, and tempo of Moderato. It consists of seven staves of music. The first three staves are for a vocal line, with the third staff labeled "canto". The last four staves are for an instrumental line. The score includes various chords and melodic lines. A double bar line with repeat dots is present at the end of the third staff. A compass rose is located between the second and third staves. The word "(instrumental)" is written at the end of the seventh staff.

Chords and notation visible in the score:

- Staff 1: A/G, G/F, A/G, G/F, A/G, G/F, A/G, B/A, A/G
- Staff 2: A/G, G/F, A/G, G/F, A/G, G/F, A/G, B/A, A/G
- Staff 3: A/G, B/A, A/G, B/A
- Staff 4: A/G, D $\sharp$ m<sup>7</sup>(b5), G $\sharp$ <sup>7</sup>(b13), C $\sharp$ m<sup>7</sup>(b5), F $\sharp$ <sup>7</sup>(b13), Bm<sup>7</sup>(9), E<sup>7</sup>(13)
- Staff 5: A<sup>6</sup>, B/A, A/G, B/A
- Staff 6: A<sup>6</sup>, A<sup>7</sup>(9), A<sup>7</sup>(9), G $\sharp$ m<sup>7</sup>, C $\sharp$ <sup>7</sup>(b9)
- Staff 7: F $\sharp$ m<sup>7</sup>, F $\sharp$ m<sup>7</sup>, F $\sharp$ m<sup>7</sup>/E, D $\sharp$ m<sup>7</sup>(b5), D $\sharp$ <sup>7</sup>M, E<sup>7</sup>(b9), E<sup>7</sup>(b9)

(instrumental)



Handwritten musical score for guitar, featuring various chords and melodic lines across seven staves.

**Staff 1:** Chords:  $A^6_9$  (canto),  $Em^7(11)$ ,  $A^6_9$ .

**Staff 2:** Chords:  $Em^7(11)$ ,  $A^6_9$ ,  $Em^7(11)$ .

**Staff 3:** Chords:  $A^6_9$ ,  $B/A$ ,  $A/G$ .

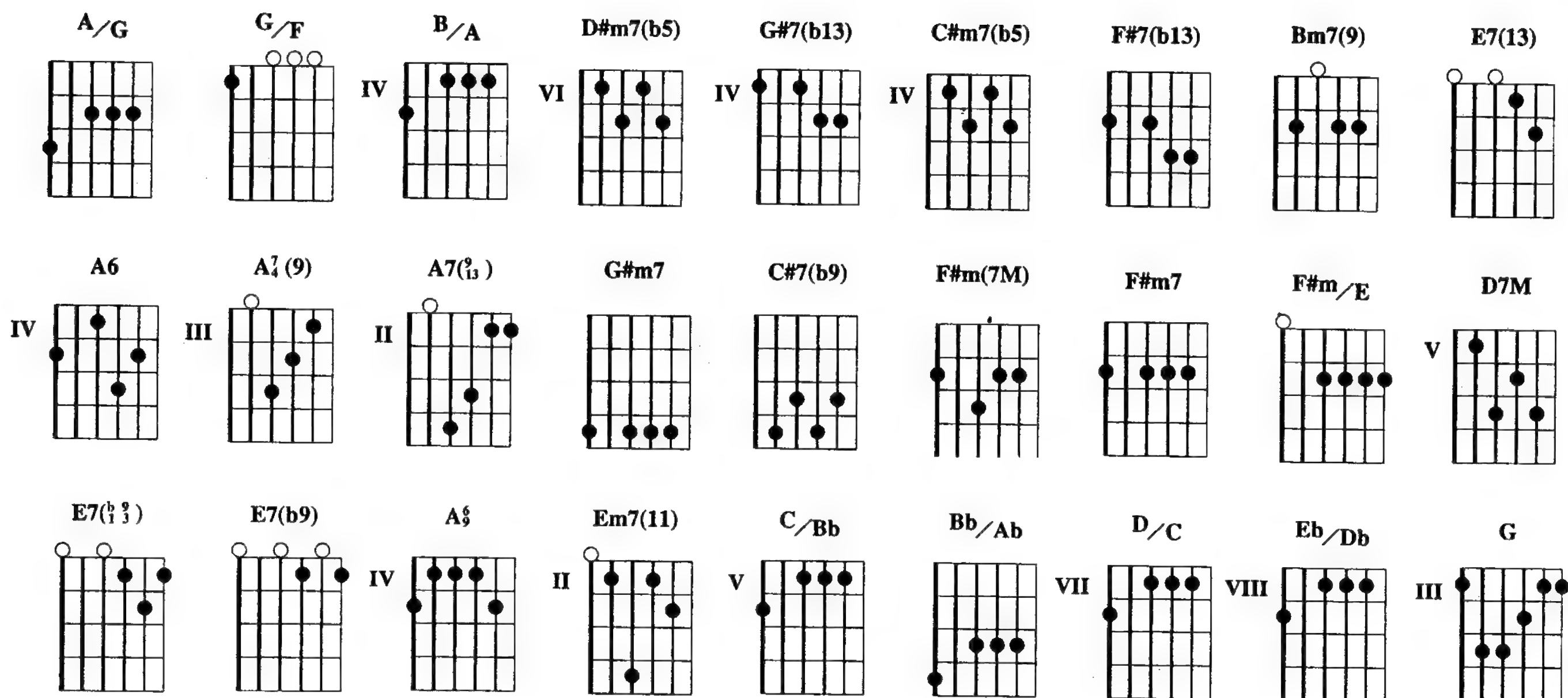
**Staff 4:** Chords:  $B/A$ ,  $A/G$ ,  $8^a$   $G/F$ . Includes the instruction "dal Segno al" with a Segno symbol.

**Staff 5:** Chords:  $B/A$ ,  $C/bb$ ,  $Bb/Ab$ ,  $C/bb$ ,  $Bb/Ab$ .

**Staff 6:** Chords:  $Bb/Ab$ ,  $C/bb$ ,  $D/C$ ,  $Eb/bb$ .

**Staff 7:** Melodic line with a slur and a fermata.





**Introdução:** A/G G/F A/G G/F A/G G/F A/G B/A A/G G/F A/G G/F A/G G/F A/G B/A A/G

/ B/A / A/G / B/A / A/G  
 Estamos chegando, daqui e dali E de todo lugar que se tem pra partir

/ B/A / A/G / B/A / A/G /  
 Estamos chegando, daqui e dali E de todo lugar que se tem pra partir

D#m7(b5) G#7(b13) C#m7(b5) F#7(b13) Bm7(9) E7(13) A6 / B/A  
 Trazendo na chegada Foice velha, mu—lher no—va E uma quadra de

/ A/G / B/A / A6 / A4(9) / A7(13) / G#m7  
 es—peran—ça E uma quadra de es—peran—ça Ah! se viver fos—se chegar

/ C#7(b9) / F#m(7M) F#m7 F#m/E / D#m7(b5) D7M E7(13) E7(b9) A6 /  
 Ah! se viver fosse chegar Chegare

Em7(11) / A6 / Em7(11) / A6 /  
 sem parar Parar pra casar Casar e os fi—lhos es—palhar Pôr o mundo, num

Em7(11) / A6 / B/A / A/G / B/A /  
 tal de rodar Pôr o mundo, num tal de rodar O mundo, num tal de

/ A/G G/F A/G G/F A/G G/F A/G B/A A/G G/F A/G G/F A/G G/F A/G  
 rodar

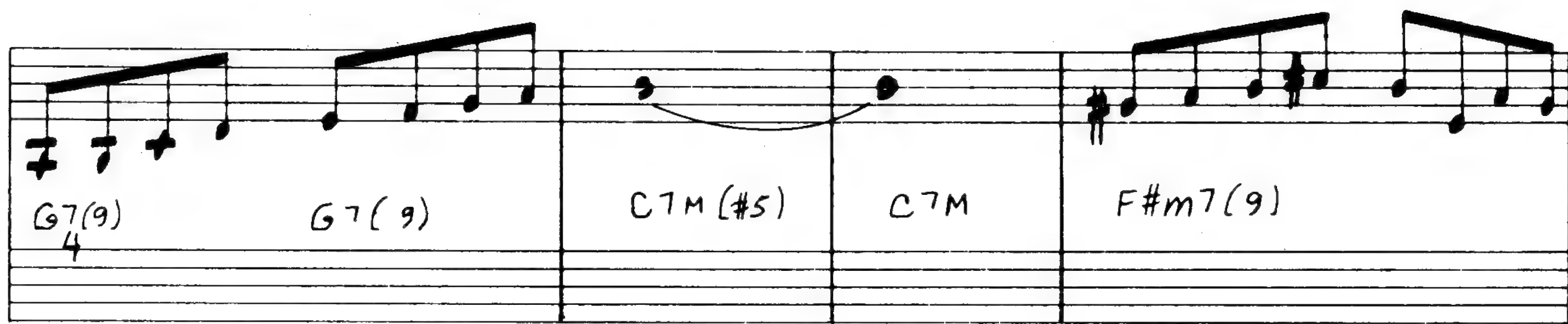
B/A C/Bb Bb/Ab C/Bb Bb/Ab C/Bb Bb/Ab C/Bb D/C Eb/Db / / / G



# CHORO BANDIDO

Edu Lobo e Chico Buarque





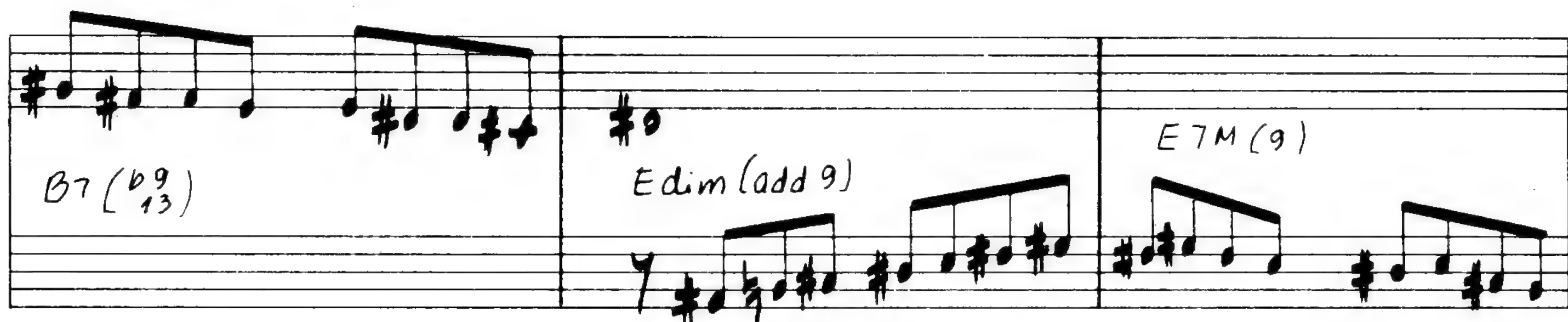
G7(9)  
 4

G7(9)

C7M(#5)

C7M

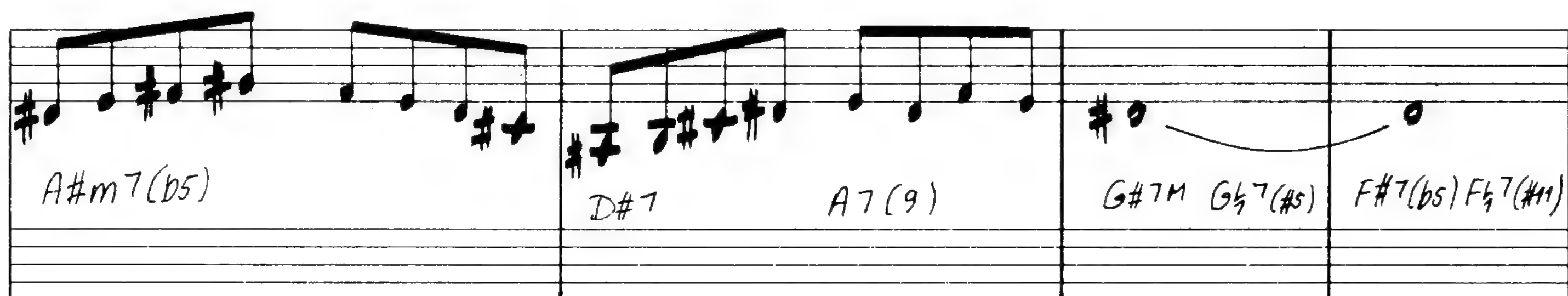
F#m7(9)



B7(b9 13)

Edim(add 9)

E7M(9)

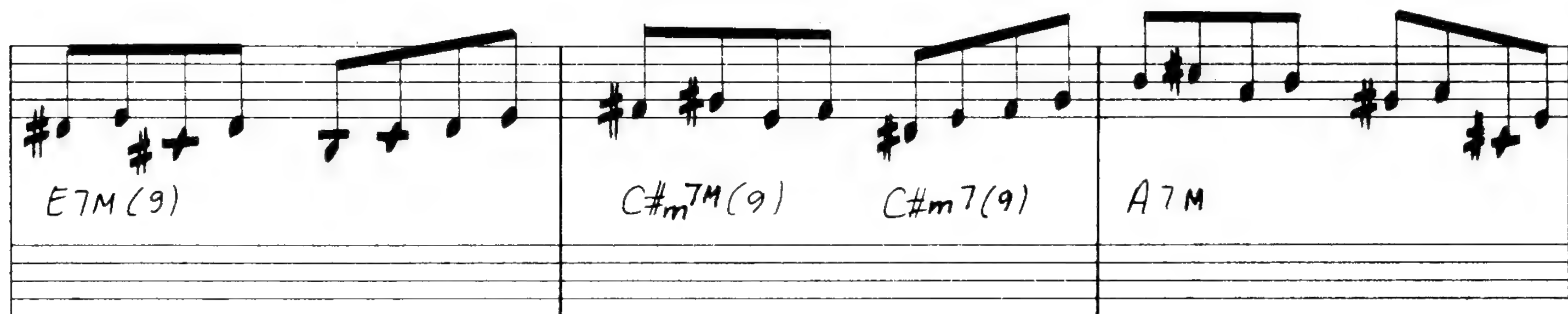


A#m7(b5)

D#7

A7(9)

G#7M G#7(#5) F#7(b5) F#7(#11)

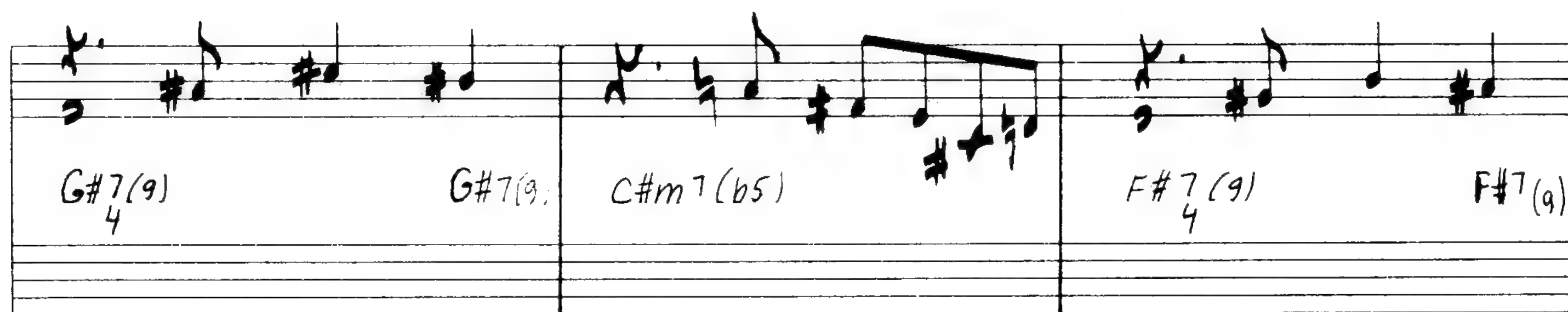


E7M(9)

C#m7M(9)

C#m7(9)

A7M



G#7(9)  
 4

G#7(9)

C#m7(b5)

F#7(9)  
 4

F#7(9)



Handwritten musical notation for the first system. The staff contains a treble clef and a key signature of one flat. The notation includes eighth and quarter notes with stems. Chord symbols are written below the staff:  $Bm7(b5)$ ,  $E7(9)$ ,  $Eb7(9)$ ,  $Dm7M(9)$ , and  $Dm7(9)$ .

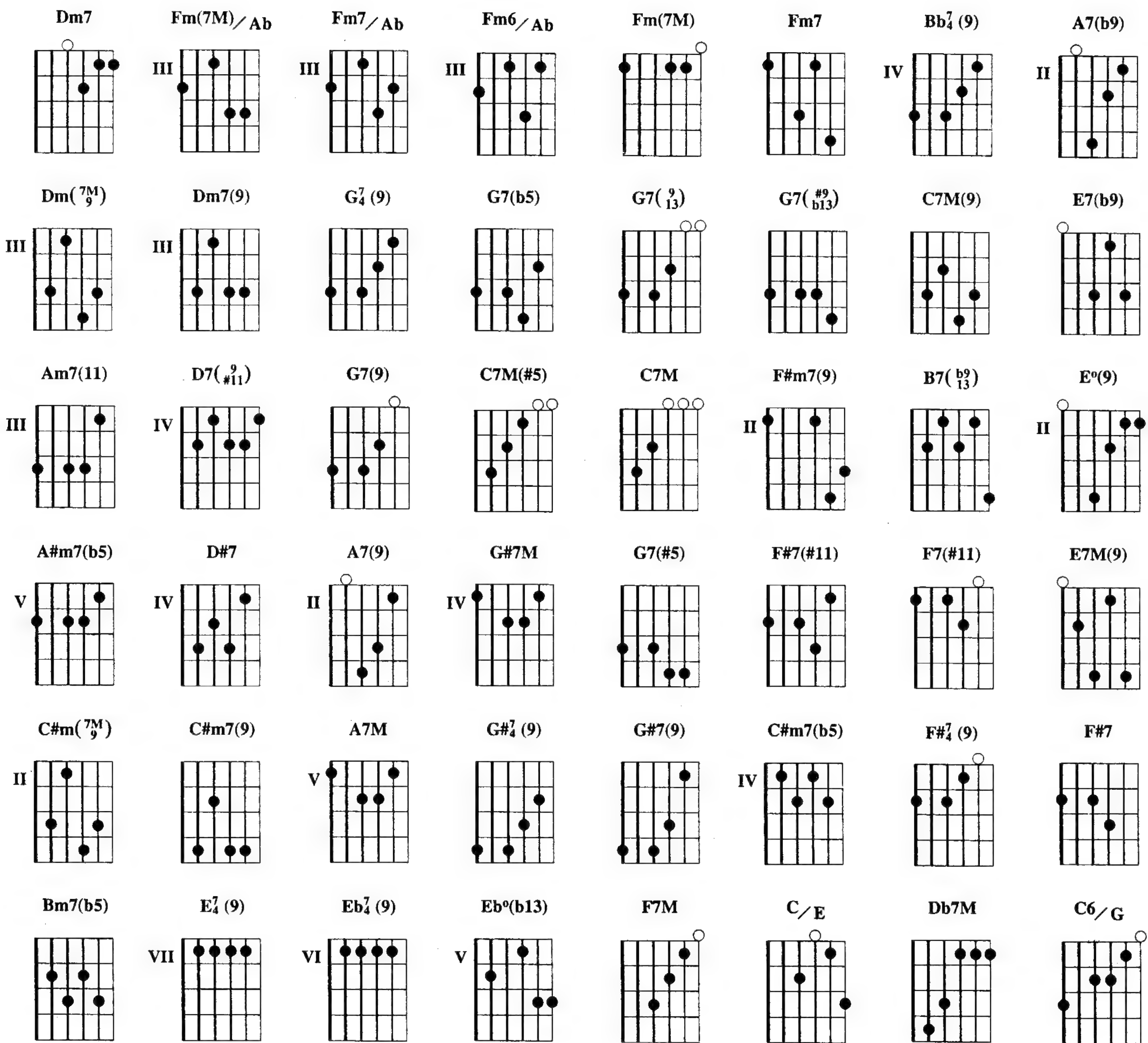
Handwritten musical notation for the second system. The staff contains eighth and quarter notes with stems. Chord symbols are written below the staff:  $G7(9)$ ,  $G7(b5)$ ,  $G7(9)$ ,  $G7(\sharp 9)$ ,  $C7M(9)$ ,  $E7(b9)$ ,  $Am7(11)$ , and  $D7(\sharp 11)Eb^{\circ}_9b_{13}$ .

Handwritten musical notation for the third system. The staff contains eighth and quarter notes with stems. Chord symbols are written below the staff:  $G7(9)$  and  $F7M$ . A  $\frac{3}{4}$  time signature is also present.

Handwritten musical notation for the fourth system. The staff contains a single half note with a fermata. Chord symbols are written below the staff:  $C/E$ ,  $Dm7(9)$ , and  $Db7M$ .

Handwritten musical notation for the fifth system. The staff contains a single half note with a fermata. Chord symbols are written below the staff:  $C6/G$ .





**Introdução:** Dm7 / / / Fm(7M)/Ab / Fm7/Ab / Fm6/Ab / / Fm(7M) / Fm7 / Bb4(9) / A7(b9) /  
 Dm(7M) / Dm7(9) / G4(9) G7(b5) G7(9/13) G7(#9/13) C7M(9) / E7(b9) / Am7(11)  
 Mesmo que os cantores sejam falsos como eu Serão bonitas, não importa São bonitas  
 / D7(9/11) / Dm(7M) / Dm7(9) / G4(9) G7(9) / / C7M(#5) / / / C7M / / / F#m7(9)  
 as canções Mesmo miseráveis os poetas Os seus versos serão bons Mesmo  
 / / / B7(b9) / / / Eo(9) / / / E7M(9) / / / A#m7(b5) /  
 porque as notas eram surdas Quando um deus sonso e ladrão Fez das tripas  
 / D#7 / A7(9) / G#7M / G7(#5) / F#7(#11) / F7(#11) / E7M(9) / / /  
 a primeira lira Que animou todos os sons E daí nasceram as  
 C#m(7M) / C#m7(9) / A7M / / / G#4(9) / / G#7(9) C#m7(b5) / / /  
 baladas E os arroubos de bandidos como eu Cantando assim: Você nasceu



**F#<sub>4</sub><sup>7</sup>(9) / / F#7 Bm7(b5) / / / E<sub>4</sub><sup>7</sup>(9) / / Eb<sub>4</sub><sup>7</sup>(9) Dm(<sup>7M</sup><sub>9</sub>) / Dm7(9) G<sub>4</sub><sup>7</sup>(9)**  
pra mim Você nasceu pra mim Mesmo que você feche os ouvidos

**G7(b5) G7(<sup>9</sup><sub>13</sub>) G7(<sup>#9</sup><sub>b13</sub>) C7M(9) / E7(b9) / Am7(11) / D7(<sup>9</sup><sub>#11</sub>) / Dm(<sup>7M</sup><sub>9</sub>) /**  
E as janelas do vestido Minha musa vai cair em tentação Mesmo porque

**Dm7(9) / G<sub>4</sub><sup>7</sup>(9) G7(9) / / C7M(#5) / / / C7M / / / F#m7(9) / / / B7(<sup>b9</sup><sub>13</sub>)**  
estou falando grego Com sua imaginação Mesmo que você fuja de mim Por

**/ / / E°(9) / / / E7M(9) / / / A#m7(b5) / / / D#7 / A7(9)**  
labirintos e alçapões Saiba que os poetas como os cegos Podem ver na

**/ G#7M / G7(#5) / F#7(#11) / F7(#11) / E7M(9) / / / C#m(<sup>7M</sup><sub>9</sub>) /**  
escuri-dão E eis que, menos sábios do que antes Os seus

**C#m7(9) / A7M / / / G#<sub>4</sub><sup>7</sup>(9) / / G#7(9) C#m7(b5) / / / F#<sub>4</sub><sup>7</sup>(9) / / F#7**  
lábios ofegantes Hão de se entregar assim: Me leve até o fim

**Bm7(b5) / / / E<sub>4</sub><sup>7</sup>(9) / / Eb<sub>4</sub><sup>7</sup>(9) Dm(<sup>7M</sup><sub>9</sub>) / Dm7(9) / G<sub>4</sub><sup>7</sup>(9) G7(b5) G7(<sup>9</sup><sub>13</sub>)**  
Me leve até o fim Mesmo que os romances sejam falsos como o nosso

**G7(<sup>#9</sup><sub>b13</sub>) C7M(9) / E7(b9) / Am7(11) / D7(<sup>9</sup><sub>#11</sub>) Eb°(b13) / / G<sub>4</sub><sup>7</sup>(9) / / /**  
São bonitas, não importa São bonitas as canções Mesmo sendo errados os

**/ / / / F7M / / C/E / / Dm7(9) / / Db7M / / C6/G**  
amantes Seus amores serão bons



# CIDADE NOVA

Edu Lobo e Ronaldo Bastos

Andante

$Eb^7M_9$   $Eb^9(b13)$   $Fm/Eb$   $Fm^{b6}/Eb$   $Fm^6/Eb$

$Eb^7M(9)$   $G^7M(\sharp 11)$

*canto*  $G^7M(\sharp 11)$   $Bb^7_4(9)$   $Bb^7_4(9)$   $Bb^7(b9)$

$Eb^7M(9)$   $Eb^9(b13)$   $Eb^7M(9)$   $Eb^9(b13)$   $Cm^7(9)$   $F^7(13)$

$Bb^7M$   $Bb^7M/A$   $Gm^7$   $Gm^7/F$   $Em^7(9)$

$A^7(13)$   $A^7(b13)$   $D^7M(9)$

$Bb^7_4(9)$   $Bb^7_4(9)$   $Bb^7(b9)$   $Eb^7M(9)$   $Eb^9(b13)$



Eb7M(9) Eb 9(b13) Dm7 G7(13) Db7(#9) C7M(9)

Bb7<sub>4</sub>(9) Eb7M(9) Eb9(b13) Eb7M(9) G7M(#11)<sub>6</sub>

G7M(#11)<sub>6</sub> Bb7<sub>4</sub>(9) Bb7(13)

Bbm7(6) Ab7M Ab6 Abm7(6)

Gb7M Gb6 Gbm7(6) Fb7M(#5)

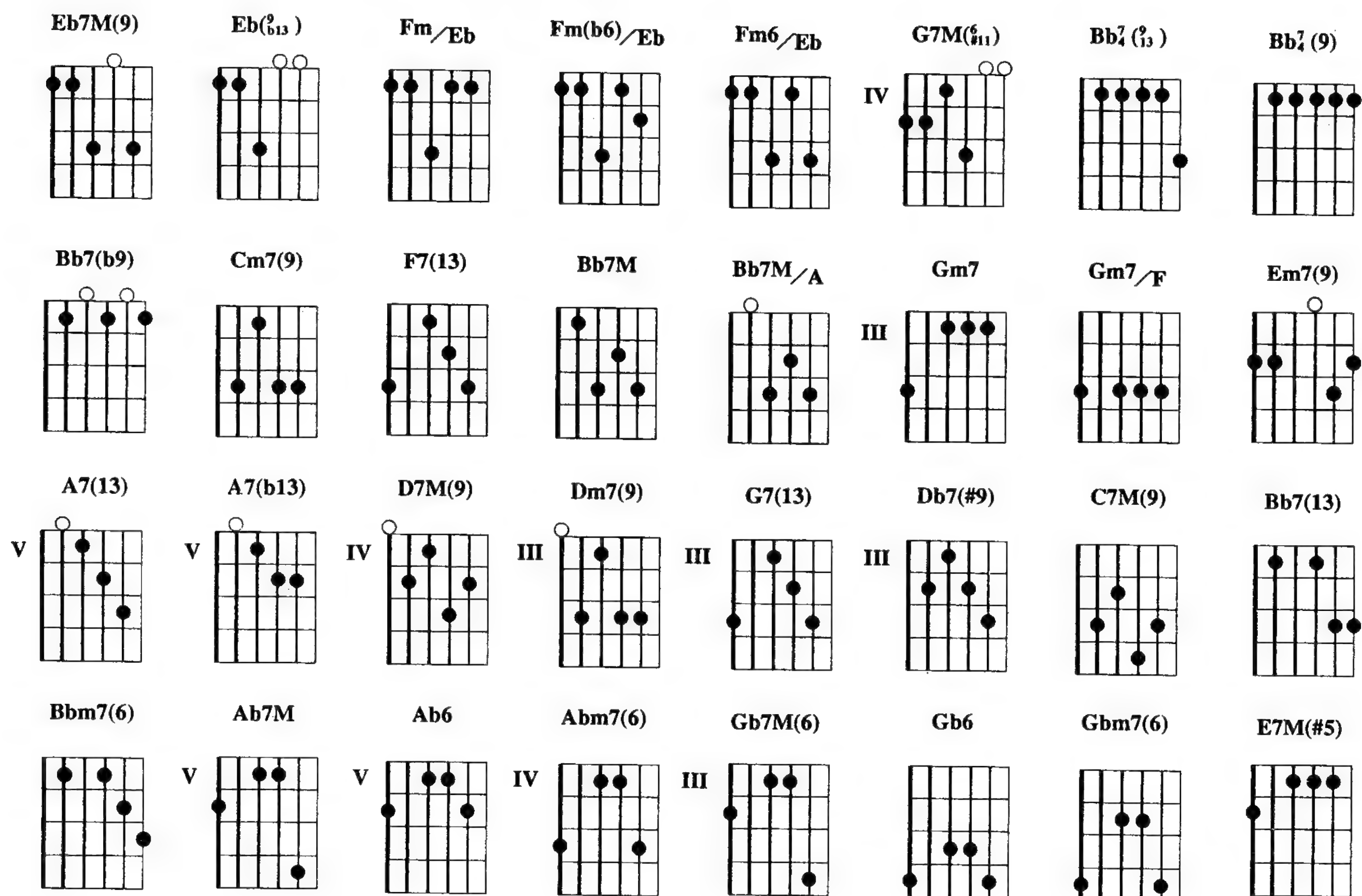
Bb7<sub>4</sub>(9) Eb7M(9) Eb9(b13) Eb7M(9)

G7M(#11)<sub>6</sub> Bb7<sub>4</sub>(9)

Bb7(9) 1. Eb7M(9) Eb 9(b13) 2. G7M(#11)<sub>6</sub>



Observação: a 6ª corda deve ser afinada em Ré



Introdução: Eb7M(9) / Eb(9/13) / Fm/Eb / Fm(b6)/Eb Fm6/Eb Eb7M(9) / Eb(9/13) / Fm/Eb / Fm(b6)/Eb

Fm6/Eb

Eb7M(9) / / / / / / / / G7M(6/11) / / / / / / / / Bb7(9/13) /  
Tal—vez ainda possa te encontrar Longe do tempo e dos so—nhos

/ / Bb7(9) / Bb7(b9) / Eb7M(9) / Eb(9/13) / Eb7M(9) / Eb(9/13) / Cm7(9) / / / F7(13)  
Lon—ge do lu—ar Ho—je

/ / / / Bb7M / Bb7M/A / Gm7 / Gm/F / Em7(9) / / /  
ve—nho de ou—tra ter—ra Da cidade no—va Da

A7(13) / A7(b13) / D7M(9) / / / / / / / Bb7(9/13) / / Bb7(9) / Bb7(b9) /  
bei—ra do mar Nem sei mais Histórias quase nada

Eb7M(9) / Eb(9/13) / Eb7M(9) / Eb(9/13) / Dm7(9) / / / G7(13) / Db7(#9) /  
Nem sei mais Dos sonhos que pensei

C7M(9) / / / Bb7(9) / / / Eb7M(9) / Eb(9/13) / Eb7M(9) / / / G7M(6/11)  
Não que—ro me lembrar De tantas noites que perdi

/ / / / / / / Bb7(9) / / / Bb7(13) / / / Bbm7(6) /  
Pelos caminhos de on—de eu vim De longe eu vim Na vira—ção



/ / Ab7M / Ab6 / Abm7(6) / / / Gb7M / Gb6 / Gbm7(6) / / /  
No ven—to nem perce—bi Nos teus o—lhos a soli—dão O

E7M(#5) / / / Bb<sup>7</sup><sub>4</sub> (9) / / / Eb7M(9) / Eb(<sup>9</sup><sub>b13</sub>) / Eb7M(9) / / / G7M(<sup>6</sup><sub>#11</sub>)  
tem—po Mas eu sei Que ainda volta a clarear

/ / / / / Pra te fazer mais / Bb<sup>7</sup><sub>4</sub> (<sup>9</sup><sub>i3</sub>) / / / Bb7(9) / / / Eb7M(9) / / /  
Só, só pra te ale—grar

Eb(<sup>9</sup><sub>b13</sub>) / / / Bb<sup>7</sup><sub>4</sub> (<sup>9</sup><sub>i3</sub>) / / / Bb7(9) / / / G7M(<sup>6</sup><sub>#11</sub>)  
É, só Só pra te ale—grar



# CONSIDERANDO

Edu Lobo e Capinan

Handwritten musical score for "CONSIDERANDO" by Edu Lobo and Capinan. The score is written on ten staves, featuring various chords and melodic lines. The key signature is one sharp (F#), and the time signature is common time (C).

**Staff 1:** Chords: Gm7(b5), C7(b9), Gb7(#11), F#m7(b5). Melody: Ascending eighth notes.

**Staff 2:** Chords: B7(b9), F7(#11), Em7(9), F#m7(9), G7M, G#m7(b5) Asus, A7(9). Melody: Descending eighth notes.

**Staff 3:** Chord: D7M. Melody: Triplet eighth notes, then quarter notes. Marking: "canto".

**Staff 4:** Chords: D7(9), D7(9), D7(b9), C#m7(b5), F#7(b5), F#7(b13). Melody: Triplet eighth notes, then quarter notes. Marking: "canto".

**Staff 5:** Chords: Bm(7M), Bm7, C#m7(9), C#7(#11), Bm7(9), E7(4), E7(#5). Melody: Quarter notes, then eighth notes.

**Staff 6:** Chords: A add 9, C#7(b9), F#m(7M), D#m7(b5). Melody: Triplet eighth notes, then quarter notes.

**Staff 7:** Chords: G#7(13), G#7(b13), C#7M(9), A7(9), A7(13). Melody: Triplet eighth notes, then quarter notes.

**Staff 8:** Chords: Am7(9), D7(9), D7(b9), G7M(#5), F7(13), Em7M(9), Em7(9). Melody: Triplet eighth notes, then quarter notes.



Handwritten musical notation on a single staff. Chords:  $F\sharp m7(b5)$ ,  $B7(b9)$ ,  $E7(9)$ . Includes triplets and a slur.

Handwritten musical notation on a single staff. Chords:  $Em7(9)$ ,  $A7(b13)$ ,  $Bm7^M$ ,  $Bm7$ ,  $Am7(11)$ ,  $Ab7(\sharp 11)$ . Includes a double bar line and the text "dal f al" and "(2 vezes)".

Handwritten musical notation on a single staff. Chords:  $G\sharp m7(b5)$ ,  $C\sharp 7(b9)$ ,  $G\flat m7(b5)$ . Includes a slur.

Handwritten musical notation on a single staff. Chords:  $C7(b9)$ ,  $Fm7$ ,  $Gm7$ ,  $Ab7^M$ ,  $Am7(b5)$ . Includes a triplet.

Handwritten musical notation on a single staff. Chords:  $B\flat 7_4(9)$ ,  $B\flat 7(9)$ ,  $Am7(b5)$ ,  $D7(b9)$ ,  $Ab7(\sharp 11)$ . Includes a slur.

Handwritten musical notation on a single staff. Chords:  $G\sharp m7(b5)$ ,  $C\sharp 7(b9)$ ,  $G7(\sharp 11)$ ,  $F\sharp m7$ ,  $G\sharp m7$ . Includes a slur.

Handwritten musical notation on a single staff. Chords:  $A7^M$ ,  $A\sharp m7(b5)$ ,  $B7_4(9)$ ,  $B7(9)$ ,  $E7^M(9)$ . Includes a slur and the text "Rall .....".



<b>Gm7(b5)</b>	<b>C7(b9)</b>	<b>Gb7(#11)</b>	<b>F#m7(b5)</b>	<b>B7(b9)</b>	<b>F7(#11)</b>	<b>Em7(9)</b>	<b>F#m7</b>	<b>G7M</b>
<b>G#m7(b5)</b>	<b>A<sub>4</sub><sup>7</sup>(9)</b>	<b>A7(9)</b>	<b>D7M</b>	<b>D<sub>4</sub><sup>7</sup>(9)</b>	<b>D7(9)</b>	<b>D7(b9)</b>	<b>C#m7(b5)</b>	<b>F#7(b5)</b>
	III	II	II	V	IV	IV	IV	
<b>F#7(b13)</b>	<b>Bm(7M)</b>	<b>Bm7</b>	<b>C#m7(<sup>9</sup><sub>11</sub>)</b>	<b>C7(<sup>9</sup><sub>11</sub>)</b>	<b>Bm7(9)</b>	<b>E<sub>4</sub><sup>7</sup></b>	<b>E7(#5)</b>	<b>A(add9)</b>
<b>C#7(b9)</b>	<b>F#m(7M)</b>	<b>D#m7(<sup>b5</sup><sub>9</sub>)</b>	<b>G#7(13)</b>	<b>G#7(b13)</b>	<b>C#7M(9)</b>	<b>A7(13)</b>	<b>Am7(9)</b>	<b>G7M(#5)</b>
		VI	IV	IV	III	V	V	
<b>F7(13)</b>	<b>Em(<sup>7</sup><sub>9</sub> M)</b>	<b>E7(9)</b>	<b>A7(b13)</b>	<b>Am7(11)</b>	<b>Ab7(#11)</b>	<b>Fm7</b>	<b>Gm7</b>	<b>Ab7M</b>
			V	III	III			IV
<b>Am7(b5)</b>	<b>Bb<sub>4</sub><sup>7</sup>(9)</b>	<b>Bb7(9)</b>	<b>A7M</b>	<b>A#m7(b5)</b>	<b>B<sub>4</sub><sup>7</sup>(9)</b>	<b>B7(9)</b>	<b>E7M(9)</b>	
IV	IV	III	V	V	V	IV	VI	

**Introdução:** Gm7(b5) / / / C7(b9) / Gb7(#11) / F#m7(b5) / / / B7(b9) / F7(#11) / Em7(9) / F#m7 /

**G7M** G#m7(b5) A<sub>4</sub><sup>7</sup>(9) A7(9)

**D7M** / / / / / D<sub>4</sub><sup>7</sup>(9) / / / / / D7(9) D7(b9) C#m7(b5) / / /

Consi—derando os meus erros E pequenos acertos Eu me achei

/ F#7(b5) / F#7(b13) / Bm(7M) / Bm7 / C#m7(<sup>9</sup><sub>11</sub>) / C7(<sup>9</sup><sub>11</sub>) / Bm7(9) / /

no direito De, ao me—nos, pedir Um alívio

/ E<sub>4</sub><sup>7</sup> / E7(#5) / A(add9) / C#7(b9) / F#m(7M) / / / D#m7(<sup>b5</sup><sub>9</sub>) / /

pro meu peito Menos peso pro meu di—a Na carência

/ G#7(13) / G#7(b13) / C#7M(9) / / / A<sub>4</sub><sup>7</sup>(9) / A7(13) / D7M / / /

dos meus bei—jos Maldi—to bem da poesi—a Consi—derando o

/ / / / / D<sub>4</sub><sup>7</sup>(9) / / / / / D7(9) D7(b9) C#m7(b5) / / / F#7(b5) /

navrágio A rotina dos bar—cos Eu me achei no direito De,



F#7(b13) / Bm(7M) / Bm7 / C#m7(9) / C7(9) / Bm7(9) / / / E7 / E7(#5) /  
 ao me—nos, pedir Tempo claro pro meu ru—mo

A(add9) / C#7(b9) / F#m(7M) / / / D#m7(9) / / / G#7(13) /  
 E nos tempo—rais da fe—bre De quem fuma, de quem be—be

G#7(b13) / C#7M(9) / / / A7(9) / A7(13) / Am7(9) / / / D7(9) / D7(b9) /  
 As lon—gas noi—tes vazi—as Eu sou o homem comum

G7M(#5) / F7(13) / Em(7M) / Em7(9) / F#m7(b5) / / / B7(b9) / / / E7(9)  
 Eu sou a mulher da rua O vagabundo poeta O

/ / / Em7(9) / A7(b13) / D7M / / / / / D7(9) / / / /  
 na—vegante da lu—a Consi—derando os meus erros E modestos acer—tos

D7(9) D7(b9) C#m7(b5) / / / F#7(b5) F#7(b13) / Bm(7M) / Bm7 / Am7(11) /  
 Eu me achei no direito De, ao me—nos, pedir

Ab7(#11) / G#m7(b5) / / / C#7(b9) / / / Gm7(b5) / / /  
 Que o claro cruel da lu—a Que o fogo feroz do

C7(b9) / / / Fm7 / Gm7 / Ab7M / Am7(b5) / Bb7(9) / / Bb7(9) Am7(b5) / / /  
 di—a Paguem o preço da lembrança Das lon—gas noi—tes va—zias

D7(b9) / Ab7(#11) / G#m7(b5) / / / C#7(b9) / G7(#11) / F#m7 / G#m7 / A7M A#m7(b5) B7(9) E7M(9)

# Edu Lobo e Capinan

§.

Am 6

1.

2.



Handwritten musical notation for the first system, showing chords  $F\#m7$ ,  $B/A$ ,  $E/G\#$ ,  $G\sharp dim$ ,  $F\#m7$ , and  $B/A$  with corresponding melodic lines.

Handwritten musical notation for the second system, showing chords  $Bm7$ ,  $E7$ ,  $A\#m7(b5)$ ,  $Am6$ ,  $G\#7(\sharp 5)$ , and  $C\#7(\sharp 9)$  with corresponding melodic lines.

Handwritten musical notation for the third system, showing chords  $F\#7(13)$ ,  $B7(b9)$ ,  $E$ ,  $Gdim$ ,  $F\#m7$ , and  $B/A$  with corresponding melodic lines.

Handwritten musical notation for the fourth system, showing chords  $E/G\#$ ,  $G\sharp dim$ ,  $F\#m7$ ,  $B/A$ ,  $E7M(9)$ , and  $C\#7(b5)$  with corresponding melodic lines.

Handwritten musical notation for the fifth system, showing chords  $F\#m7$ ,  $F\sharp 7(\sharp 9)$ ,  $G\#7(13)$ ,  $C\#7(\sharp 9)$ ,  $F\#7(13)$ , and  $B7(b9)$  with corresponding melodic lines.

E F# / A# A#dim. C#m7

E / G# G#dim Bm7 A / C# D / c

E E / D B / F#

C7M / B C#7 / B D6 / B

B7 (b9) E F#m7 B / A



E/G#      G  $\frac{1}{2}$  dim      F#m7      B/A      E/G#      G  $\frac{1}{2}$  dim

F#m7      B/A      E/G#      G  $\frac{1}{2}$  dim      F#m7      B/A

E/G#      F#/A#      A  $\frac{1}{2}$  dim      C#m7      C#m/B

A#m7(b5)      D#7(b9)      G#m7(b5)      C#7(b9)      F#7(13)      B7( $b_9$   $_{13}$ )

Bb7(#11)      A0 *f.* 2x's      E6(9)

<b>E6</b> 	<b>F#m7</b> 	<b>B/A</b> <b>IV</b> 	<b>E/G#</b> <b>II</b> 	<b>G°</b> 	<b>Bm7</b> 	<b>E7</b> 	<b>A#m7(b5)</b> <b>V</b> 
<b>Am6</b> <b>IV</b> 	<b>G#7(#5)</b> <b>IV</b> 	<b>C#7(#9)</b> <b>III</b> 	<b>F#7(13)</b> 	<b>B7(b9)</b> 	<b>E</b> 	<b>E7M(9)</b> <b>VI</b> 	<b>C#7(b5)</b> <b>VIII</b> 
<b>F7(#9)</b> <b>VII</b> 	<b>G#7(13)</b> <b>IV</b> 	<b>F#/A#</b> <b>IV</b> 	<b>A°</b> <b>IV</b> 	<b>C#m7</b> <b>IV</b> 	<b>A/C#</b> <b>II</b> 	<b>D/C</b> 	<b>E/D</b> <b>IV</b> 
<b>B/F#</b> <b>IV</b> 	<b>C7M/B</b> <b>V</b> 	<b>C#7/B</b> <b>VI</b> 	<b>D6/B</b> <b>VII</b> 	<b>B4(b9)</b> <b>VII</b> 	<b>C#m/B</b> <b>IV</b> 	<b>D#7(b9)</b> <b>V</b> 	<b>G#m7(b5)</b> 
<b>C#7(b9)</b> 	<b>B7(b9)</b> 	<b>Rb7(#11)</b> <b>V</b> 	<b>G#7(b13)</b> <b>IV</b> 	<b>C#7(b9)</b> <b>III</b> 	<b>C7(9)</b> 	<b>B4(9)</b> 	
<b>B7(9)</b> 	<b>Fm(7M)</b> 	<b>G#m(7M)</b> <b>III</b> 	<b>Bm(7M)</b> <b>VI</b> 	<b>Cm(7M)</b> <b>VII</b> 	<b>E9</b> <b>VI</b> 		

**E6** / / / **F#m7** **B/A** **E/G#** **G°** **F#m7**  
 Meu mes—tre deu a par—tida É hora, vamos embora Pros rumos do litoral

**B/A** **Bm7** **E7** **A#m7(b5)** **Am6** **G#7(#5)**  
 Vamos embora Na volta eu venho ligei—ro É hora, vamos embora Na volta

**C#7(#9)** **F#7(13)** **B7(b9)** **E** **G°** **F#m7** **B/A** **E/G#** **G°** **F#m7**  
 eu chego primei—ro Pra tomar teu coração É hora, vamos embo—ra

**B/A** **E7M(9)** **C#7(b5)** **F#m7** **F7(#9)** **G#7(13)** **C#7(#9)** **F#7(13)**  
 É hora, vamos embora É hora, vamos embo—ra É hora,

**B7(b9)** **E** / **F#/A#** **A°** **C#m7** / **E/G#** **G°** **Bm7** / **A/C#**  
 vamos embora Viração, virando vai Olha o vento, a embarcação Minha jangada não



**D/C**      **E**      /      **E/D**      /      **B/F#** /      **C7M/B**      /      **C#7/B** /  
é navio, não Não é vapor nem a—vião Mas carrega mui—to amor Dentro

**D6/B**      /      **B<sub>4</sub><sup>7</sup>(b9)** / / / **E**      /      **F#m7**      **B/A**      **E/G#**  
do meu co—ração Sou meu mestre, meu proeiro Sou segundo, sou primeiro Olha

**G°**      **F#m7**      **B/A**      **E/G#** **G°**      **F#m7**      **B/A**      **E/G#** **G°**      **F#m7**  
a reta de chegar Olha a reta de chegar Mestre, proeiro, segundo, primeiro Reta de chegar

**B/A**      **E/G#**      /      **F#/A#**      **A°**      **C#m7**      **C#m/B**  
Reta de chegar Meu barco é procissão Minha terra é minha igreja Minha noiva é meu

**A#m7(b5)**      **D#7(b9)**      **G#m7(b5)**      **C#7(b9)**      **F#7(13)**      **B7(b<sub>13</sub><sup>9</sup>)**  
rosário No seu corpo eu vou rezar Minha noiva é meu rosário No seu corpo eu vou

**Bb7(#11)** / / / **A#m7(b5)** / **Am6** / **G#7(b13)** / **C#7(b<sub>13</sub><sup>9</sup>)** / **F#7(13)** **C7(9)** **B<sub>4</sub><sup>7</sup>(9)** **B7(9)** **E7M(9)** / **Bb7(#11)** /  
rezar

**A#m7(b5)** / **Am6** / **G#7(b13)** / **C#7(b<sub>13</sub><sup>9</sup>)** / **F#7(13)** **C7(9)** **B<sub>4</sub><sup>7</sup>(9)** **B7(9)** **E** **Fm(<sup>7M</sup><sub>b6</sub>)** **G#m(<sup>7M</sup><sub>b6</sub>)** **Bm(<sup>7M</sup><sub>b6</sub>)** **Cm(<sup>7M</sup><sub>b6</sub>)** / /

# CORRUPÇÃO

Edu Lobo

Moderato

Ad lib (bamboo - flutes)

**A**

*canto*

D7 G7/D Em7(b5)/D Am7(b5)/D D7 G7/D Edim/D Am7(b5)/D

D7 G7/D Em7(b5)/D Am7(b5)/D D7 G7/D Em7(b5)/D Am7(b5)/D

**B**

G7(9)

E7(9) A7(9)



Handwritten musical notation for the first system. The melody is written on a single staff. The chords indicated below the staff are: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Edim/D, and Am7(b5)/D. A circled 'A' with 'AD' is at the end of the system.

Handwritten musical notation for the second system. The melody is written on a single staff. The chords indicated below the staff are: B7(#9)/D, D7(#9)(#11), B7(#9)/D, and D7(#9)(#11).

Handwritten musical notation for the third system. The melody is written on a single staff. The text "IMPRO (ad lib)" is written above the first measure. The chords indicated below the staff are: G7(9), G7(9), G7(9), and G7(9).

Handwritten musical notation for the fourth system. The melody is written on a single staff. The chords indicated below the staff are: E7(9), A7(#9), and A7(#9).

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a bass line with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords and melodic fragments.

Chords and notation in the first system:

- Staff 1: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Edim/D, Am7(b5)/D
- Staff 2: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Edim/D, Am7(b5)/D

Additional notation: A circled 'A' with 'C/REP.' below it, and a circled 'B' with 'E' below it.

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a bass line with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords and melodic fragments.

Chords and notation in the second system:

- Staff 1: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Em7(b5)/D, Am7(b5)/D
- Staff 2: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Em7(b5)/D, Am7(b5)/D

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a bass line with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords and melodic fragments.

Chords and notation in the third system:

- Staff 1: B7(#9)/D, D7(#9)/D, B7(#9)/D, D7(#9)/D
- Staff 2: B7(#9)/D, D7(#9)/D, B7(#9)/D, D7(#9)/D

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature (C). The second staff contains a bass line with a key signature of one sharp (F#) and a common time signature (C). The notation includes various chords and melodic fragments.

Chords and notation in the fourth system:

- Staff 1: B7(#9)/D, D7(#9)/D, F7(#9)/D
- Staff 2: B7(#9)/D, D7(#9)/D, F7(#9)/D





# DANÇA DA MEIA-LUA

Edu Lobo

*Adagio*

The musical score for "Dança da Meia-Lua" by Edu Lobo is written for piano. It begins with a treble clef and a common time signature (C). The key signature is one flat (B-flat). The tempo is marked "Adagio". The score is divided into four systems, each containing three measures. The melody is primarily in the right hand, featuring flowing eighth and sixteenth notes, often beamed together. The left hand provides accompaniment with sustained chords and moving lines. There are several handwritten markings: a "+" sign in measure 5, a "3" with a bracket indicating a triplet in measure 8, and various other corrections and annotations throughout the score. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.



First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and a final measure with a whole note chord. The lower staff contains a bass line with a series of chords, including a complex one with a sharp sign and a plus sign.

Second system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and a final measure with a whole note chord. The lower staff contains a bass line with chords, including a complex one with a sharp sign and a plus sign.

Third system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes and a final measure with a whole note chord. The lower staff contains a bass line with chords, including a complex one with a sharp sign and a plus sign. A circled number '1' is written above the final measure of the upper staff.

Fourth system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes and a final measure with a whole note chord. The lower staff contains a bass line with chords, including a complex one with a sharp sign and a plus sign. A circled number '2' is written above the final measure of the upper staff. The text "(IN LOCO)" is written below the middle of the system.

Fifth system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth notes and a final measure with a whole note chord. The lower staff contains a bass line with chords, including a complex one with a sharp sign and a plus sign. The text "Da CAPO Al" is written below the final measure of the lower staff.

Handwritten musical score for guitar, consisting of three systems of two staves each. The first system begins with a treble clef and a common time signature. The notation includes various chords, melodic lines, and slurs. The second system continues the piece. The third system ends with a 'RALL' (Ritardando) instruction and a dashed line indicating a deceleration.



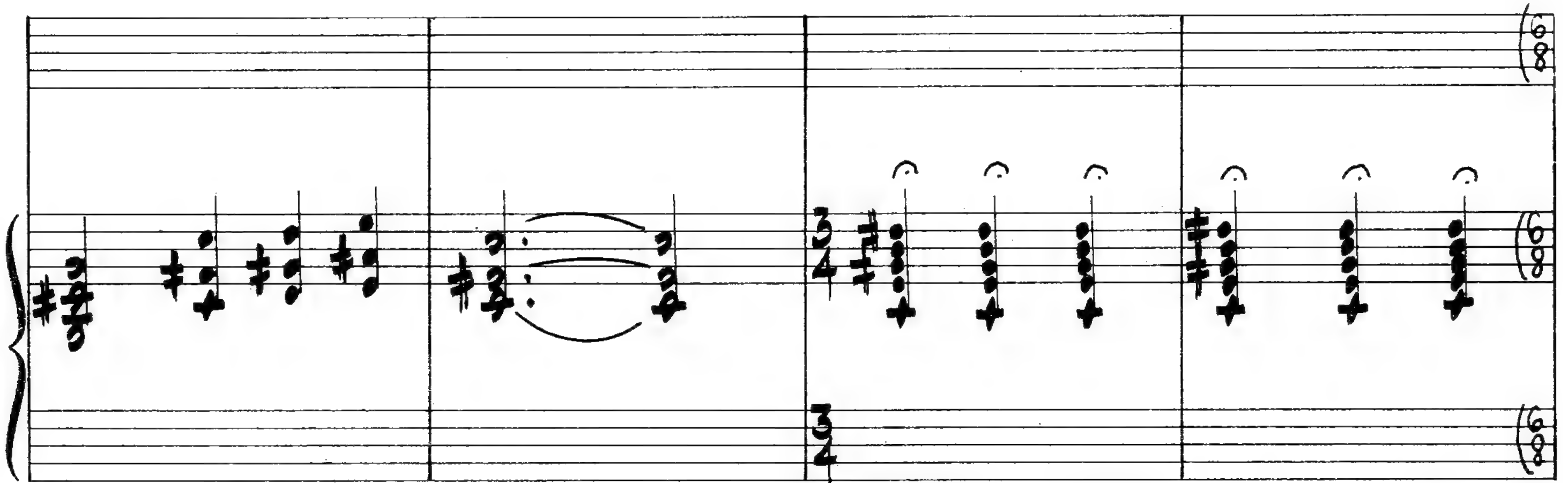
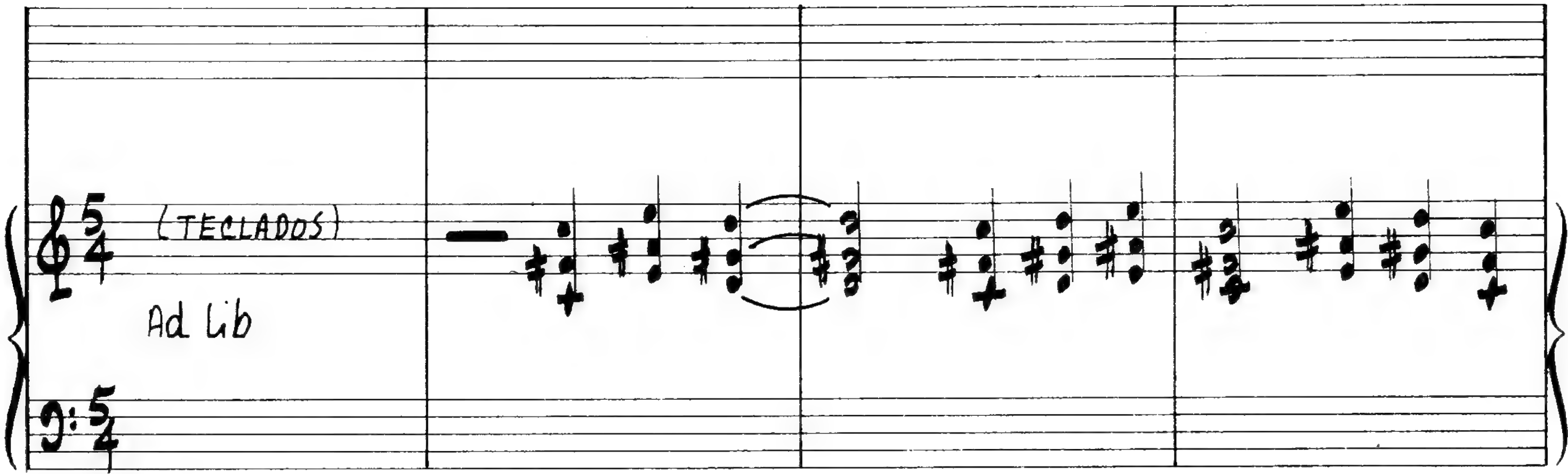
# DANÇA DAS MÁQUINAS

Edu Lobo

Andante

(TECLADOS)

Ad Lib

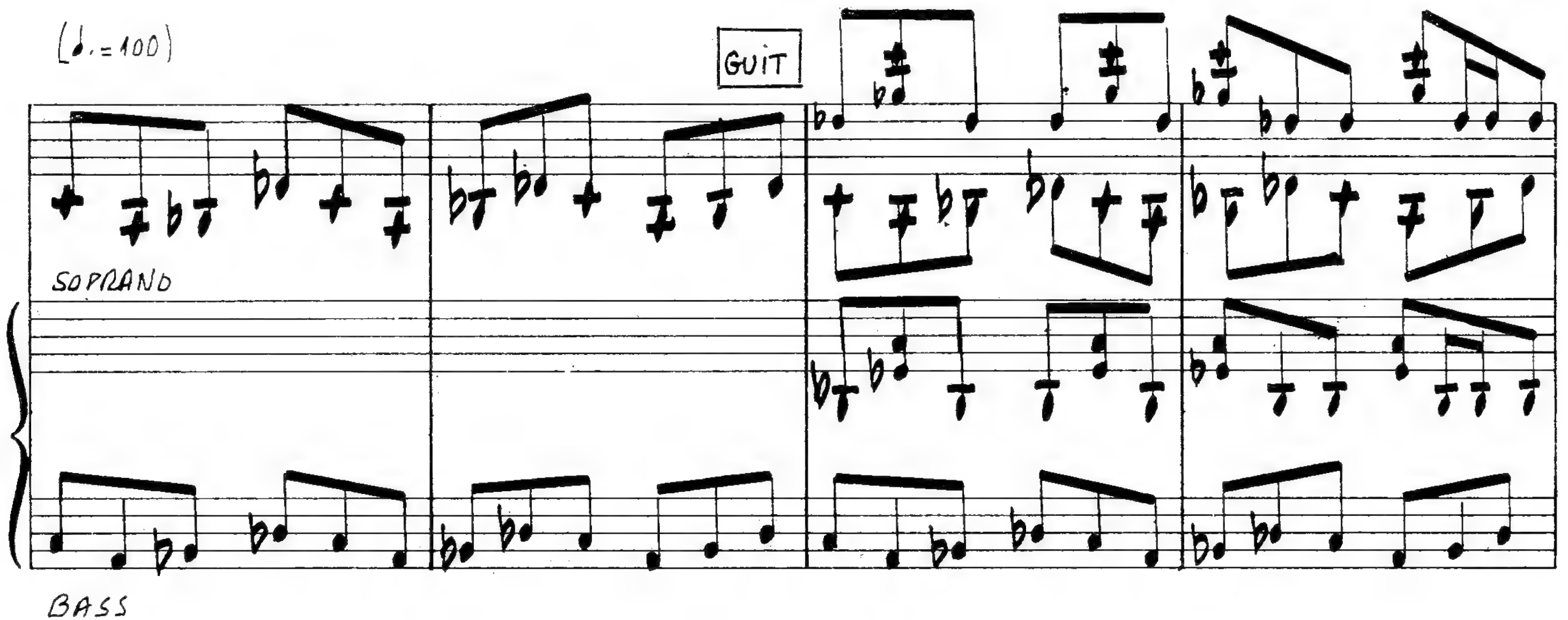


(♩. = 100)

GUIT

SOPRANO

BASS



SOPRANO & GUITAR

TECLADOS

COL SOPRANO

COL SOPRANO

COL SOPRANO

The image displays a handwritten musical score for Soprano and Guitar. It is organized into three systems, each consisting of two staves. The top staff of each system is for the Soprano voice, and the bottom staff is for the Guitar. The first system includes a section labeled 'TECLADOS' (Keyboards) with a bracketed 'COL SOPRANO' (Colla Soprano) instruction. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings like 'f' (forte) and 'p' (piano). The second system continues the musical composition with similar notation. The third system also follows the same format. The handwriting is in black ink on a white background.



COL SOPRANO

COL SOPRANO

COL SOPRANO

COL SOPRANO

REP. AD LIB

# DESCOMPASSADO

Edu Lobo e Cacaso

Andante

First system of musical notation. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first measure contains a whole rest, with the chord  $E^7(b9)$  written below. The second measure contains a quarter note (F#), a quarter rest, and a quarter note (G#), with the chord  $A\ add\ 9$  written below. The third measure contains a quarter note (A), a quarter rest, and a quarter note (B), with the chord  $G\#m^7(11)$  written below. The fourth measure contains a quarter note (C#), a quarter rest, and a quarter note (D#), with the chord  $C\#^7(\#9)$  written below. The fifth measure contains a quarter note (E), a quarter rest, and a quarter note (F#), with the chord  $G\#^7(\#11)$  written below. The system concludes with a double bar line.

Second system of musical notation. The first measure contains a quarter note (F#), a quarter rest, and a quarter note (G#), with the chord  $F\#m^7(M)$  written below. The second measure contains a quarter note (A), a quarter rest, and a quarter note (B), with the chord  $F\#m^7$  written below. The third measure contains a quarter note (C#), a quarter rest, and a quarter note (D#), with the chord  $D\#m^7(b5)$  written below. The fourth measure contains a quarter note (E), a quarter rest, and a quarter note (F#), with the chord  $G\#^7(\#5)$  written below. The fifth measure contains a quarter note (G#), a quarter rest, and a quarter note (A), with the chord  $C\#^7(M\ 9)$  written below. The system concludes with a double bar line.

Third system of musical notation. The first measure contains a quarter note (B), a quarter rest, and a quarter note (C#), with the chord  $F\#^7(b9\ b13)$  written below. The second measure contains a quarter note (D#), a quarter rest, and a quarter note (E), with the chord  $B^7(13)$  written below. The third measure contains a quarter note (F#), a quarter rest, and a quarter note (G#), with the chord  $B^7(b13)$  written below. The fourth measure contains a quarter note (A), a quarter rest, and a quarter note (B), with the chord  $E^7(9)$  written below. The fifth measure contains a quarter note (C#), a quarter rest, and a quarter note (D#), with the chord  $E^7(b9)$  written below. The system concludes with a double bar line.

Fourth system of musical notation. The first measure contains a quarter note (F#), a quarter rest, and a quarter note (G#), with the chord  $A\ add\ 9$  written below. The second measure contains a quarter note (A), a quarter rest, and a quarter note (B), with the chord  $G\#m^7(11)$  written below. The third measure contains a quarter note (C#), a quarter rest, and a quarter note (D#), with the chord  $C\#^7(\#9)$  written below. The fourth measure contains a quarter note (E), a quarter rest, and a quarter note (F#), with the chord  $F\#m^7(M)$  written below. The fifth measure contains a quarter note (G#), a quarter rest, and a quarter note (A), with the chord  $F\#m^7$  written below. The system concludes with a double bar line.



Handwritten musical notation for the first system. The staff contains five measures. The first measure has a triad of D, F#, and A, with a '3' above it. The second measure has a triad of G#, B, and D, with a '3' above it. The third measure has a single note C#. The fourth measure has a triad of A, C, and E, with a '3' above it. The fifth measure has a triad of A, C, and G, with a '3' above it. Below the staff, the chords are labeled: D#m7(b5), G#7(#5), C#7M(9), A7(9), and A7(b9).

Handwritten musical notation for the second system. The staff contains three measures. The first measure has a single note A. The second measure has a single note G#. The third measure has a triad of G#, B, and D, with a '3' above it. Below the staff, the chords are labeled: Am7(9), G#7(#5), D7(b9), and G#m7(b5).

Handwritten musical notation for the third system. The staff contains three measures. The first measure has a triad of G, B, and D, with a '3' above it. The second measure has a single note D. The third measure has a triad of Bb, D, and F, with a '3' above it. Below the staff, the chords are labeled: Gm6, D/F#, and Bb7(9).

Handwritten musical notation for the fourth system. The staff contains three measures. The first measure has a triad of A, C, and E, with a '3' above it. The second measure has a triad of A, C, and G, with a '3' above it. The third measure has a triad of G, B, and D, with a '3' above it. Below the staff, the chords are labeled: A7(9), A7(b9), and G7M(#11).

Handwritten musical notation for the fifth system. The staff contains four measures. The first measure has a triad of F#, A, and C, with a '3' above it. The second measure has a single note F#. The third measure has a triad of B, D, and F, with a '3' above it. The fourth measure has a single note B. Below the staff, the chords are labeled: F#7(b9), F#7(13), B7(13), and B7(b13).

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord with a plus sign and a flat, labeled  $E^7(9)$ . The second measure contains a whole note chord with a plus sign and a flat, labeled  $E^7(b9)$ . The third measure contains a whole note chord with a plus sign and a flat, labeled  $A\ dim$ . A slur with a '3' indicates a triplet of eighth notes in the second measure.

Handwritten musical notation on a five-line staff. The first measure contains a whole note chord with a plus sign and a flat, labeled  $A\ dim^{(7M)}$ . The second measure contains a whole note chord with a plus sign and a flat, labeled  $A^{7M}(\frac{6}{9})$ .

Handwritten musical notation showing guitar chord diagrams for various chords. The diagrams are arranged in four rows, each with a label above it. Roman numerals (I, II, III, IV, V, VI, VII) are placed next to some diagrams to indicate their position on the fretboard.

- Row 1:  $E^7(b9)$ ,  $A(add9)$ ,  $G\#m7(11)$ ,  $C\#7(\#9)$  (III),  $G7(\#11)$ ,  $F\#m(7M)$ ,  $F\#m7$ ,  $D\#m7(\frac{5}{9})$  (VI)
- Row 2:  $G\#7(\frac{5}{9})$  (IV),  $C\#7M(9)$  (III),  $F\#7(\frac{9}{13})$ ,  $B7(13)$ ,  $B7(b13)$ ,  $E^7(9)$ ,  $A^7(9)$  (III),  $A7(b9)$  (II)
- Row 3:  $Am7(9)$  (V),  $D7(b9)$  (IV),  $G\#m7(b5)$ ,  $Gm6$ ,  $D/F\#$ ,  $Bb^7(9)$  (IV),  $A7(\frac{9}{13})$  (II)
- Row 4:  $G7M(\#11)$ ,  $F\#7(\frac{9}{13})$ ,  $F\#7(13)$ ,  $A^\circ$  (VII),  $A^\circ(7M)$  (VI),  $A7M(\frac{9}{13})$  (VI)



**E7(b9) / / / A(add9) / / / G#m7(11) / C#7(#9)**  
Maré bravi— a Lá onde o vento assovi— a

**D#m7(b 5) / G#7(# 5 ) / C#7M(9) / / / F#7(b 9 13 ) / / / B7(13) / B7(b13) /**  
Meu co—ração prin—cipi— a A ser escravo do amor

**E4 (9) / E7(b9) / A(add9) / / / G#m7(11) / C#7(#9) / F#m(7M) / F#m7 / D#m7(b 5) /**  
Acor—renta—do Num pé—de-vento vadi— o Cain—do

**G#7(# 5 ) / C#7M(9) / / / A4 (9) / A7(b9) / Am7(9) / / / G#7(# 5 ) /**  
em todo desvão Entran—do em todo desvi— o

**D7(b9) / G#m7(b5) / / / Gm6 / / / D/F# / / / Bb4 (9) / /**  
Descom—passa—do Sem le—tra e sem me—lodi— a Meu co—ração

**/ A4 (9) / / / A7(b 9 13 ) / / / G7M(#11) / / / F#7(b 9 13 ) / / F#7(13)**  
sos—segado De rumo traçado Desapai—xonado Querendo vagar na

**B7(13) / / / B7(b13) / / / E4 (9) / / / E7(b9) / / / A° / / / A°(7M) / / /**  
noi—te No di— a Descom—passa—do

**A7M(6 )**

# DONO DO LUGAR

Edu Lobo e Cacaso

The first system of musical notation consists of a single melodic line in treble clef and a grand staff in bass clef. The key signature is one flat (B-flat) and the time signature is common time (C). The melodic line begins with a triplet of eighth notes (B-flat, A, G) followed by a repeat sign. The grand staff accompaniment starts with a whole note chord (B-flat, A, G) and then moves to a half note chord (B-flat, A, G) in the second measure, which is labeled with the chord symbol  $Cm7(9)$ . The system concludes with a half note chord (B-flat, A, G) in the third measure.

The second system of musical notation continues the piece. The melodic line in treble clef features a half note (B-flat), a quarter note (A), and a half note (G), followed by a repeat sign. The grand staff accompaniment in bass clef begins with a whole note chord (B-flat, A, G) in the first measure, labeled with the chord symbol  $A\flat7(\sharp11)/C$ . The second measure contains a half note chord (B-flat, A, G). The system ends with a whole note chord (B-flat, A, G) in the third measure, labeled with the chord symbol  $Fm^6/C$ .

The third system of musical notation concludes the piece. The melodic line in treble clef starts with a half note (B-flat), a quarter note (A), and a half note (G), followed by a repeat sign. The grand staff accompaniment in bass clef begins with a whole note chord (B-flat, A, G) in the first measure, labeled with the chord symbol  $Bdim$ , and a half note chord (B-flat, A, G) in the second measure, labeled with the chord symbol  $G7(\flat9, \flat13)$ . The system ends with a whole note chord (B-flat, A, G) in the third measure, labeled with the chord symbol  $Cm7(9)$ .



Handwritten musical notation for the first system, featuring a treble and bass staff with a grand staff bracket. The notation includes a melodic line with a triplet of eighth notes and a bass line with chords. The chords are labeled as follows:

- Measure 1:  $Gm7(\frac{9}{11})$
- Measure 2:  $C7(\frac{b5}{b9})$
- Measure 3:  $Fm(7M)$
- Measure 4:  $Fm7$

Handwritten musical notation for the second system, featuring a treble and bass staff with a grand staff bracket. The notation includes a melodic line with a triplet of eighth notes and a bass line with chords. The chords are labeled as follows:

- Measure 1:  $Abm\frac{6}{9}$
- Measure 2:  $G7(\frac{\#9}{b13})$
- Measure 3:  $Cm7(9)$
- Measure 4:  $Ab7(\frac{\#11}{b9})/C$
- Measure 5:  $Fm\frac{6}{C}$
- Measure 6:  $Bdim$

Handwritten musical notation for the third system, featuring a treble and bass staff with a grand staff bracket. The notation includes a melodic line with a triplet of eighth notes and a bass line with chords. The system is divided into two parts by a double bar line.

1. Measure 1:  $Cm7(9)$

2. Measure 2:  $Abm\frac{6}{9}$

3. Measure 3:  $G7(\frac{\#9}{b13})$

4. Measure 4:  $Ebm\frac{6}{11}/Gb$

Handwritten musical notation for the first system, featuring three measures with triads indicated by a bracket and the number 3.

Measure 1:  $Fm\ 6_9$  (Chords:  $Fm\ 6_9$ ,  $E7\ (\sharp 9\ b_{13})$ )

Measure 2:  $Am7(9)$  (Chords:  $Am7(9)$ )

Measure 3:  $Am7(9)/G$  (Chords:  $Am7(9)/G$ )

Handwritten musical notation for the second system, featuring three measures with triads indicated by a bracket and the number 3.

Measure 1:  $Dm\ 6(11)/F$  (Chords:  $Dm\ 6(11)/F$ )

Measure 2:  $E7(4)$  (Chords:  $E7(4)$ )

Measure 3:  $E7(4)$  (Chords:  $E7(4)$ )

Handwritten musical notation for the third system, featuring three measures.

Measure 1:  $E7(b9)$  (Chords:  $E7(b9)$ )

Measure 2:  $Am7(9)$  (Chords:  $Am7(9)$ )

Measure 3:  $E7(b9)$  (Chords:  $E7(b9)$ )



Handwritten musical notation for the first system, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with a triplet of eighth notes in the first measure. The bass staff contains a harmonic accompaniment. The system is divided into three measures with the following chord labels:

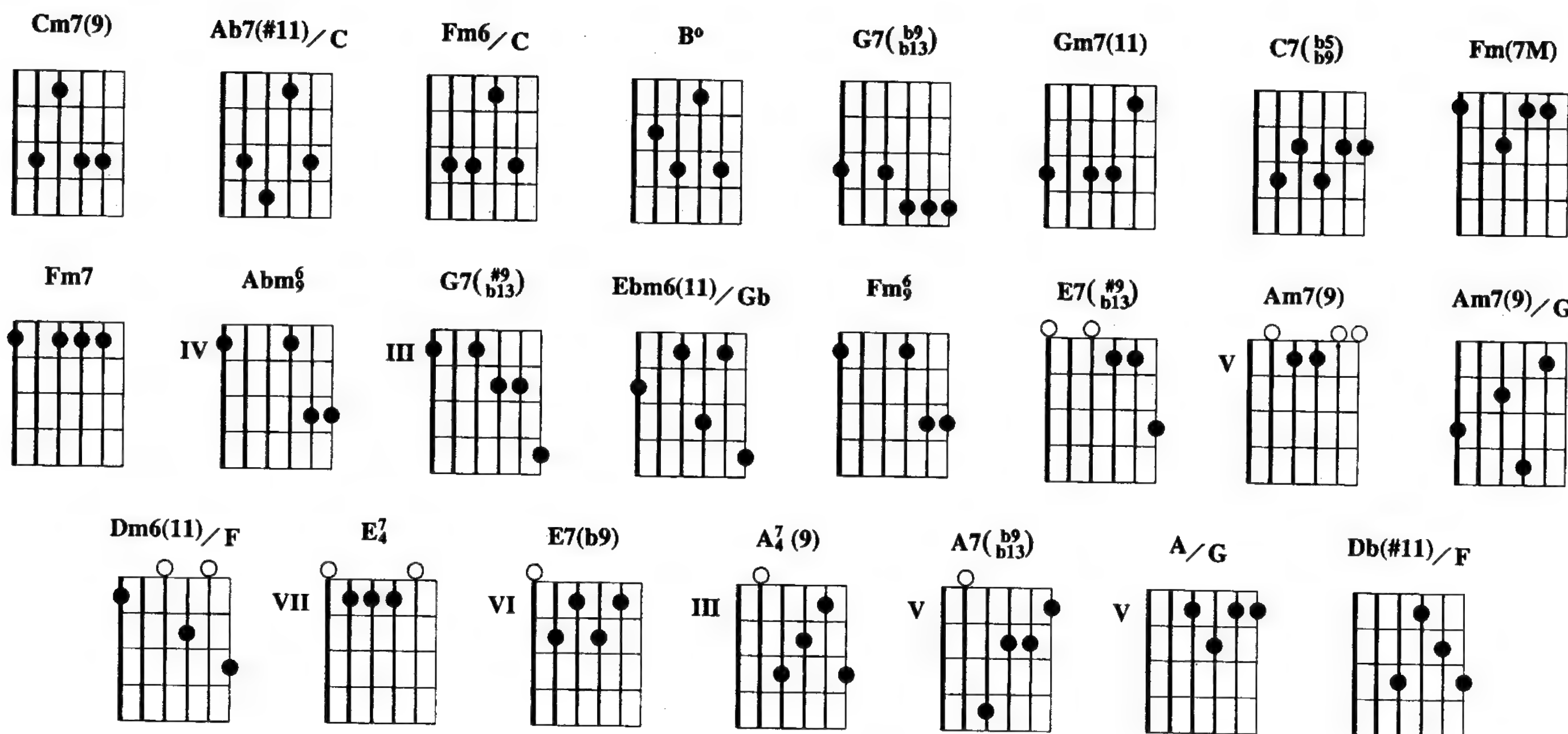
- Measure 1:  $A7_4(9)$
- Measure 2:  $A7(b9_{13})$  and  $A/G$
- Measure 3:  $D\flat(\sharp 11)/F$

Handwritten musical notation for the second system, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff contains a harmonic accompaniment. The system is divided into three measures with the following chord labels:

- Measure 1:  $D\flat(\sharp 11)/F$
- Measure 2:  $Cm7(9)$  and  $A\flat7(\sharp 11)/C$
- Measure 3:  $Fm6/C$  and  $Bdim$

Handwritten musical notation for the third system, featuring a treble and bass staff with a grand staff bracket. The treble staff contains a melodic line with a triplet of eighth notes in the second measure. The bass staff contains a harmonic accompaniment. The system is divided into three measures with the following chord labels:

- Measure 1:  $Ebm6(9_{11})/G\flat$
- Measure 2:  $Fm6(9)$
- Measure 3:  $Cm7(9)$



/ Cm7(9) / / / / / / / Ab7(#11)/C / / / / / Fm6/C /  
 Se es—sa ru—a que a—travessa a mi—nha vi—da Fos—se mi—nha  
  
 / / B° / G7(b9/b13) / Cm7(9) / / / / / / Gm7(11) / / C7(b5/b9) / / /  
 Eu que—ri—a então cantar Pra afastar a so—lidão da minha  
  
 Fm(7M) / Fm7 / Abm6 / G7(#9/b13) / Cm7(9) / Ab7(#11)/C / Fm6/C / B° / Cm7(9) / / /  
 vi—da E a triste—za ir bater nou—tro lu—gar  
  
 Abm6 / G7(#9/b13) / Cm7(9) / / / / / / / Ab7(#11)/C / / /  
 Se es—sa ru—a que me deixa de parti—da Fos—se  
  
 / / / Fm6/C / / / B° / G7(b9/b13) / Cm7(9) / / / / / / Gm7(11) / / /  
 mi—nha Eu man—dava te buscar Pra acalmar uma  
  
 C7(b5/b9) / / / Fm(7M) / Fm7 / Abm6 / G7(#9/b13) / Cm7(9) / Ab7(#11)/C / Fm6/C  
 paixão da minha vi—da E a triste—za ir bater  
  
 / B° / Ebm6(11)/Gb / / / Fm6 / E7(#9/b13) / Am7(9) / / / Am7(9)/G / / /  
 nou—tro lu—gar Se es—sa ru—a que cami—nha sem  
  
 Dm6(11)/F / / / / / / / E4 / / / E7(b9) / / / Am7(9) / / / / / /  
 saí—da Fos—se mi—nha Co—mo do—no do lu—gar Não  
  
 / A4(9) / / / A7(b9/b13) / A/G / Db(#11)/F / / / / / / Cm7(9) / Ab7(#11)/C  
 fala—va do amor nes—sa mo—di—nha Pra tris—te—za  
  
 / Fm6/C / B° / Ebm6(11)/Gb / / / Fm6 / / / Cm7(9)  
 ir bater nou—tro lu—gar



# DOS NAVEGANTES

Edu Lobo e Paulo César Pinheiro

Andante

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melody with eighth and quarter notes, some beamed together. The bottom staff is in bass clef with the same key signature and contains a bass line with a few notes. A chord label 'D (#11)' is written below the first measure of the bass staff. There are repeat signs at the end of the first and second measures of the top staff.

Second system of musical notation. The top staff continues the melody, featuring a triplet of eighth notes marked with a '3' and a slur. A '(canto)' marking is present. The bottom staff contains several chord labels: 'D (#11)', 'D (#11)', 'A / C#', 'Bm7', and 'Bm7 / A'. There are also some notes in the bass staff.

Third system of musical notation. The top staff continues the melody with triplet markings. The bottom staff contains chord labels: 'A7 (9)4', 'A7 (#11)', 'A7 (9)4', 'D (#11)', and 'A / C#'. There are also some notes in the bass staff.

Fourth system of musical notation. The top staff continues the melody with triplet markings. The bottom staff contains chord labels: 'Bm7', 'Bm7 / A', 'A7 (9)4', 'A7 (#11)', 'A7 (9)4', and 'A7 (9)'. There are also some notes in the bass staff.

Handwritten musical notation for the first system, featuring three measures with triads and chords. The first measure contains a triad of D4, E4, and F4, with a handwritten chord label  $D7(9)_4$  below it. The second measure contains a triad of G4, A4, and B4, with a handwritten chord label  $D7(9)$  below it, followed by a triad of C5, D5, and E5 with a handwritten chord label  $D7(b9_{13})$  below it. The third measure contains a triad of F4, G4, and A4, with a handwritten chord label  $G7M(\#5)_9$  below it.

Handwritten musical notation for the second system, featuring three measures with triads and chords. The first measure contains a triad of C4, D4, and E4, with a handwritten chord label  $C7(9)$  below it. The second measure contains a triad of F#4, G#4, and A#4, with a handwritten chord label  $F\#7(13)$  below it, followed by a triad of B4, C5, and D5 with a handwritten chord label  $F\#7(b9_{13})$  below it. The third measure contains a triad of E4, F4, and G4, with a handwritten chord label  $B7(9)_4$  below it, followed by a triad of A4, B4, and C5 with a handwritten chord label  $B7(b9)$  below it.

Handwritten musical notation for the third system, featuring three measures with triads and chords. The first measure contains a triad of G4, A4, and B4, with a handwritten chord label  $E7(13)$  below it. The second measure contains a triad of C5, D5, and E5, with a handwritten chord label  $E7(9)$  below it. The third measure contains a triad of F4, G4, and A4, with a handwritten chord label  $A7(9)_4$  below it.

Handwritten musical notation for the fourth system, featuring three measures with triads and chords. The first measure contains a triad of A4, B4, and C5, with a handwritten chord label  $A7(b9)$  below it. The second measure contains a triad of D5, E5, and F5, with a handwritten chord label  $D9(\#11)$  below it. The third measure contains a triad of G5, A5, and B5, with a handwritten chord label  $A7(b9)$  below it.



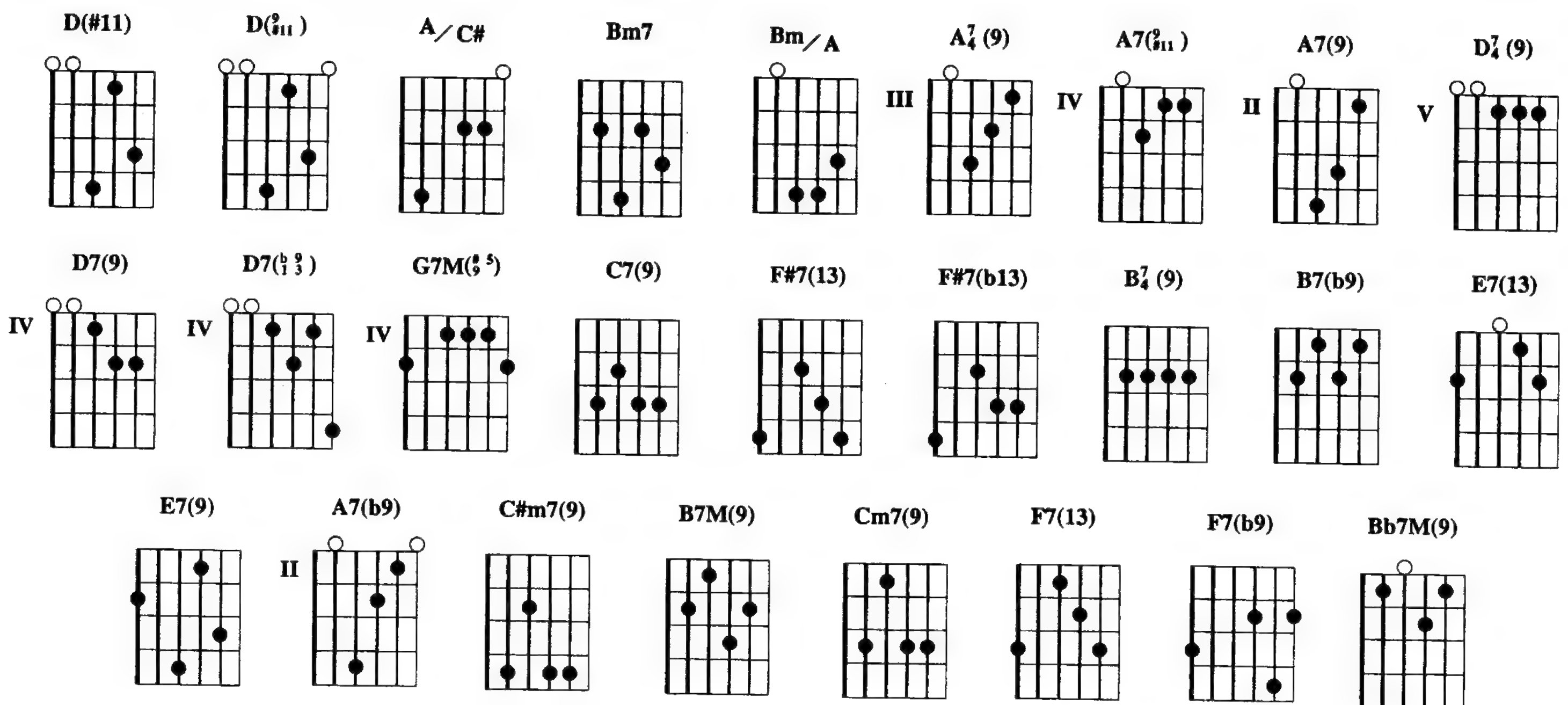
C#m7(9) F#7(13) F#7(b13) B7M(9)

C#m7(9) F7(13) F7(b9) Bb7M(9)

A7(9) A7(9) A7(9) A7(9)

A7(9) A7(9) A7(9) A7(9)

Observação: a 6ª corda deve ser afinada em Ré



D(9#11) / A/C# / Se eu sigo via—gem Passei por aqui de passa—gem  
 Desculpe senhora  
 // Meu jeito a—moroso Não quis te en—ganar Não era pra teapai—xonar  
 / A7(9) / Não foi a—ventura, loucura Mentira, mira—gem C7(9) // Um  
 F#7(13) / F#7(b13) É que fez meu navio Perder o mar E7(9) // Por  
 vento vadio  
 A4(9) / / / A7(b9) / Eu não vim pra ficar D9(#11) // // C#m7(9) / / feliz  
 isso senhora, perdão  
 / F#7(13) / Se me deixo criar raiz // // Cm7(9) / / F7(13) / Que  
 F7(b9) / Bb7M(9) // / A4(9) // / D(9#11) / A/C# / Bm7 / Bm/A /  
 a vida é o revés do cais Agora senhora São tantos ansei—os  
 A4(9) / A7(9#11) / A4(9) // // D(9#11) / A/C# / Bm7 / Bm/A /  
 Promessas de amor de—liran—tes Mais tarde, a—gonias, silêncios Recei—os,  
 A4(9) / A7(9#11) / A4(9) / A7(9) / Não foi fan—tasia, feitiço Suspeita,  
 mistérios Só dos na—vegan—tes  
 G7M(5 5) // // C7(9) // // F#7(13) / F#7(b13) É que fez meu navio E7(13)  
 pressá—gio O vento vadio Voltar  
 // // / E7(9) // // A4(9) / / / A7(b9) / / D(9#11)  
 pro mar Por isso senhora, perdão Eu não vim pra ficar



# FREVO DIABO

Edu Lobo e Chico Buarque

Handwritten musical score for Frevo Diabo, featuring guitar chords and melodic lines.

**Chords and Melodic Lines:**

- Line 1:** F#m7(b5)
- Line 2:** B7(b9 13), Em7(9), D7(9), F#/B, C#/F#, E/A
- Line 3:** B/E, D/G, A/D, C#m7(b5)
- Line 4:** Cm6, F7(9), B7(13), F7(9), E7(9), Bb7(13), E7(b9)
- Line 5:** A7(13), Eb7(b9), D7(9), D7(9), G7M, G6 FINE
- Line 6:** *canto*, G7M, F#m7(9), F#7(9), E7(b9)
- Line 7:** A7(9), A7(13), D7(9)
- Line 8:** D7(9), G7M, D7(9)

Handwritten musical notation on ten staves, featuring various chords and melodic lines. The notation includes notes, rests, and accidentals, with chord names written above the staves.

**Staff 1:** G7M, C7M, C#m7(b5), F#7(b9), Bm(7M)

**Staff 2:** Bm7, C#m7(b5), F#7

**Staff 3:** Am7, D7(9), G7M, F#m7(9)

**Staff 4:** F#7(9), E7(b9), A7(9), A7(13)

**Staff 5:** D7(9), D7(9), G7(9)

**Staff 6:** G7(13), C#dim

**Staff 7:** Bm7, E7(9), A7(13), Eb7(9)

**Staff 8:** D7(9), D7(9), G7M, G6, G add 9

**Staff 9:** C#dim, B7(13), F7(9)



Handwritten musical score consisting of ten staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: E7(9)<sub>4</sub>, E7(b9), A7(13), Eb7(9), D7(9)<sub>4</sub>, D7(9)
- Staff 2: G7M, G6, G6, F#m7(b5)
- Staff 3: B7(b9), F7(#11), Em7M, Bb7(#11<sub>13</sub>)
- Staff 4: Am7(9), D7(9), G7(9)<sub>4</sub>
- Staff 5: G7(b9), C#dim
- Staff 6: Bm7, E7(9)<sub>4</sub>, E7(b9), A7(13), Eb7(9)
- Staff 7: D7(9)<sub>4</sub>, D7(9), B7(13), F7(9), E7(9)<sub>4</sub>, E7(b9)
- Staff 8: A7(13), Eb7(9), D7(9)<sub>4</sub>, D7(9), G7M, F#m7(9)
- Staff 9: F7(9), Bb7(13), A7(13), Eb7(9), D7(9)<sub>4</sub>, D7(9)

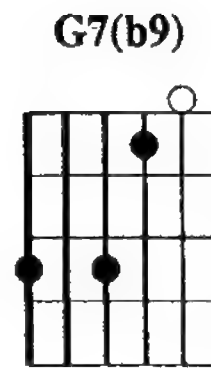
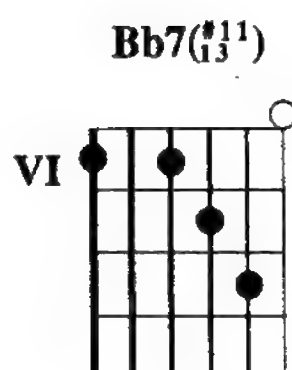
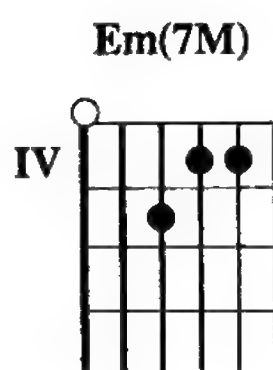
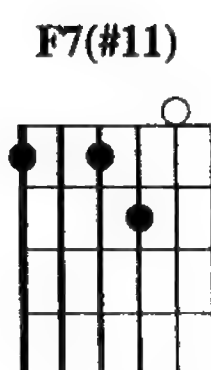
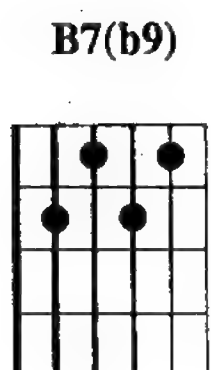
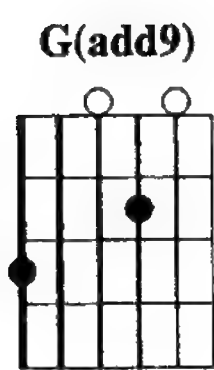
Additional markings include a double bar line on Staff 2, a slur on Staff 4, and the word "(instrumental)" written below Staff 8.

Handwritten musical score with four staves. The first staff contains the following chords: B7(13), F7(9), E7(9) with a '4' below it, E7(b9), A7(13), and Eb7(9). The second staff contains: D7(9) with a '4' below it, D7(b9), G7M, and a measure with a whole note and a 'G' above it. The third staff has a whole note chord with a 'G' above it. The fourth staff begins with the word *canto* under a whole note, followed by a double bar line, then the notes 'A o' and 'e' under a whole note, and ends with a whole note chord with a 'G' above it. The text 'D.C. AL FINE' is written at the bottom right.

Diagram showing 36 guitar chord fingerings arranged in a 4x9 grid. Each diagram includes a Roman numeral and a chord symbol.

IV F#m7(b5)	B7(b9)	Em7(9)	V D7(9)	VI F#/B	VI C#/F#	IV E/A	B/E	D/G
A/D	III C#m7(b5)	Cm6	F7(9)	B7(13)	E7(9)	Bb7(13)	E7(b9)	V A7(13)
V Eb7(9)	IV D7(9)	G7M	G6	F#m7(9)	III A7(9)	V A7(13)	III C7M	F#7(b9)
Bm(7M)	Bm7	E7(9)	II F#7	V Am7	G7(9)	III G7(13)	III C#°	





**Introdução:** F#m7(b5) / B7(b9) / Em7(9) D<sub>4</sub><sup>7</sup>(9) F# / B C# / F# E / A B / E D / G A / D C#m7(b5) Cm6 F7(9)  
B7(13) F7(9) E<sub>4</sub><sup>7</sup>(9) Bb7(13) E7(b9) A<sub>4</sub><sup>7</sup>(13) Eb7(9) D<sub>4</sub><sup>7</sup>(9) D7(9) G7M / G6 /

G7M F#m7(9) F7(9) E7(b9) A<sub>4</sub><sup>7</sup>(9) / A7(13) / D<sub>4</sub><sup>7</sup>(9) / D7(9) / G7M  
É bom, é bra—bo, é o frevo Diabo no cor—po, tor—to, cor—po Pára

/ D7(9) / G7M C7M C#m7(b5) F#7(b9) Bm(7M) / Bm7 / C#m7(b5)  
mais não Fogo no rabo de qualquer cristão Solta o fre—vo

/ F#7 / Am7 / D7(9) / G7M F#m7(9) F7(9) E7(b9) A<sub>4</sub><sup>7</sup>(9) / A7(13) /  
dia—bo e adeus procissão Pelo sinal da Santa Cruz pandemô—nio

D<sub>4</sub><sup>7</sup>(9) / D7(9) / G<sub>4</sub><sup>7</sup>(9) / G7(13) / C#° / / / Bm7 / E7(9)  
No di—a da pa—droei—ra Não tem romeira, tem, são morenas

/ A<sub>4</sub><sup>7</sup>(13) Eb7(9) D<sub>4</sub><sup>7</sup>(9) D7(9) G7M / G6 G(add9) C#° /  
Não tem nove—nas, diabo, a gente é fe—liz Não tem sermão, tem

/ / B7(13) F7(9) E<sub>4</sub><sup>7</sup>(9) E7(b9) A7(13) Eb7(9) D<sub>4</sub><sup>7</sup>(9) D7(9) G7M / G6  
não, tem orquestra E cana, e briga, e fogo, e festa Na matriz

/ F#m7(b5) / B7(b9) F7(#11) Em(7M) / Bb7(#11) / Am7  
É o bar—ro, é o berro na gargan—ta Olha a gin—ga da san—ta

/ D7(9) / G<sub>4</sub><sup>7</sup>(9) / G7(b9) / C#° / / / Bm7 / E<sub>4</sub><sup>7</sup>(9)  
Devagar com o andor Meu cor—po já não sabe o que faz, Satanás

E7(b9) A7(13) Eb7(9) D<sub>4</sub><sup>7</sup>(9) D7(9) B7(13) F7(9)  
Diz para parar, que eu não posso mais Diz para parar, faz um pouco mais

E<sub>4</sub><sup>7</sup>(9) E7(b9) A7(13) Eb7(9) D<sub>4</sub><sup>7</sup>(9) D7(9) G7M  
Faz o diabo Ho—je é que eu me acabo, meu irmão

# LERO-LERO

Edu Lobo e Cacaso

Handwritten musical notation for the first system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The notation includes chords and melodic lines. A handwritten label *Cm7(11)* is present above the first measure of the bass staff. A box containing the text *3x15* is located in the upper right corner of the system.

Handwritten musical notation for the second system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The notation includes chords and melodic lines. A handwritten label *Cm7(11)* is present above the first measure of the bass staff.

Handwritten musical notation for the third system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The notation includes chords and melodic lines. A handwritten label *Db7(9)(#11)* is present above the first measure of the bass staff, and a handwritten label *canto* is written below the first measure of the treble staff. A handwritten label *Cm7(11)* is present above the first measure of the bass staff in the second measure of the system.

Handwritten musical notation for the fourth system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The notation includes chords and melodic lines. A handwritten label *Cm7(11)* is present above the first measure of the bass staff.

Handwritten musical notation for the fifth system. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The notation includes chords and melodic lines. A handwritten label *Cm7(11)* is present above the first measure of the bass staff.



Cm7 Cm7/Bb Ab6 Ab6/G Gb6 F7 G7(b13)

1. 2. Cm7(11) Cm7(11) Cm7(11) F7(13)

F7(13) F7(13) F7(13) F7(13)

D7(#9) D7(#9) D7(#9) D7(#9)

Ab7(#11) G7(b13) Db7(#11) Ab7(#11)

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// // / Cm7 / Cm7/Bb / Ab6 / Ab6/G / Gb6 F7  
 Porque no amor Quem perde quase sempre ganha Veja só que coisa estranha Saia

G7(b13) / Cm7(11) // / / / / / / / /  
 dessa, se puder Não guardo mágoa, não blasfemo, não ponde—ro Não tolero lero-le—ro

/ / / / / / / / / / / / / /  
 Devo nada pra ninguém Não guardo mágoa, não blasfemo, não ponde—ro Não tolero lero-le—ro

/ / / / / / Cm7 / Cm7/Bb / Ab6 / Ab6/G /  
 Devo nada pra ninguém Sou descansado Minha vida eu levo a muque Do batente pro

Gb6 F7 G7(b13) / Cm7(11) // / F7(13) / / / / /  
 batuque Faço como me convém Eu sou poeta e não nego a minha ra—ça Faço

/ / / / / / Eb7(13) // / D7(#9) / / / /  
 versos por pirraça E também por preci—são De pé quebra—do, verso branco, rima

/ / / / / Ab7(#11) / / / G7(b13) / Db7(#11) / Cm7(11) / /  
 ri—ca Negaceio, dou a di—ca Tenho a minha solução Brasi—leiro, tatupeba,

/ / / / / / / / / / / / / /  
 tatura—na Bom de bola, ruim de gra—na Tabuada sei de cor Sou brasileiro, tatupeba,

/ / / / / / / / / / / / / /  
 tatura—na Bom de bola, ruim de gra—na Tabuada sei de cor Quatro vez sete, vinte

Cm7/Bb / Ab6 / Ab6/G / Gb6 F7 G7(b13) / Cm7(11) // / /  
 oito, nove fora Ou a onça me devora Ou no fim vou rir melhor Não entro

/ F7(13) / / / / / / / / / / / / / /  
 em rifa, não adoço não tempe—ro Não remarco o marco zero Se falei, não volto atrás Por

/ D7(#9) / / / / / / / / / Ab7(#11) / / / G7(b13)  
 onde pas—so deixo rastro, deito fa—ma Desarrumo toda tra—ma Desacato satanás

/ Db7(#11) / Cm7(11) / / / / / / / / / / / /  
 Brasi—leiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer

// // / / / / / / / / / / / / / /  
 Brasileiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer

/ Cm7 / Cm7/Bb / Ab6 / Ab6/G / Gb6 F7  
 Porque no amor Quem perde quase sempre ganha Veja só que coisa estranha Saia

G7(b13) / Cm7(11) // / / / / / / / / /  
 dessa, se puder Diz um ditado natural da minha ter—ra Bom cabrito é o que mais

/ / / / / / / / / / / / / /  
 ber—ra Onde canta o sabiá Diz um ditado natural da minha ter—ra Bom cabrito é o que

/ / / / / / / / / / / / / /  
 mais ber—ra Onde canta o sabiá Desacredito no azar da minha sina Tico-tico de

Gb6 F7 G7(b13) / Cm7(11) // / /  
 rapina Ninguém leva o meu fubá

# MEIA-NOITE

Edu Lobo e Chico Buarque

Andante

First system of musical notation. Treble and bass staves. Chords: *mp* Gm, Ebm(add9)/Gb, Dm/F, E7(#11).

Second system of musical notation. Treble and bass staves. Chords: Eb6, Bb/Ab, canto, Gm(add9), Ab7(#11), Gm6, Ebm6/Gb.

Third system of musical notation. Treble and bass staves. Chords: Bb/F, E7(#9), Eb7(9), D7(b9), Gm(add9), Ab7(#11).

Fourth system of musical notation. Treble and bass staves. Chords: Gm6, Ebm6/Gb, Bb/F, E7(#9), Eb7M(9), D7(b9).

Fifth system of musical notation. Treble and bass staves. Chords: Gm, *f*, Eb9/Db, G/B, Cm.



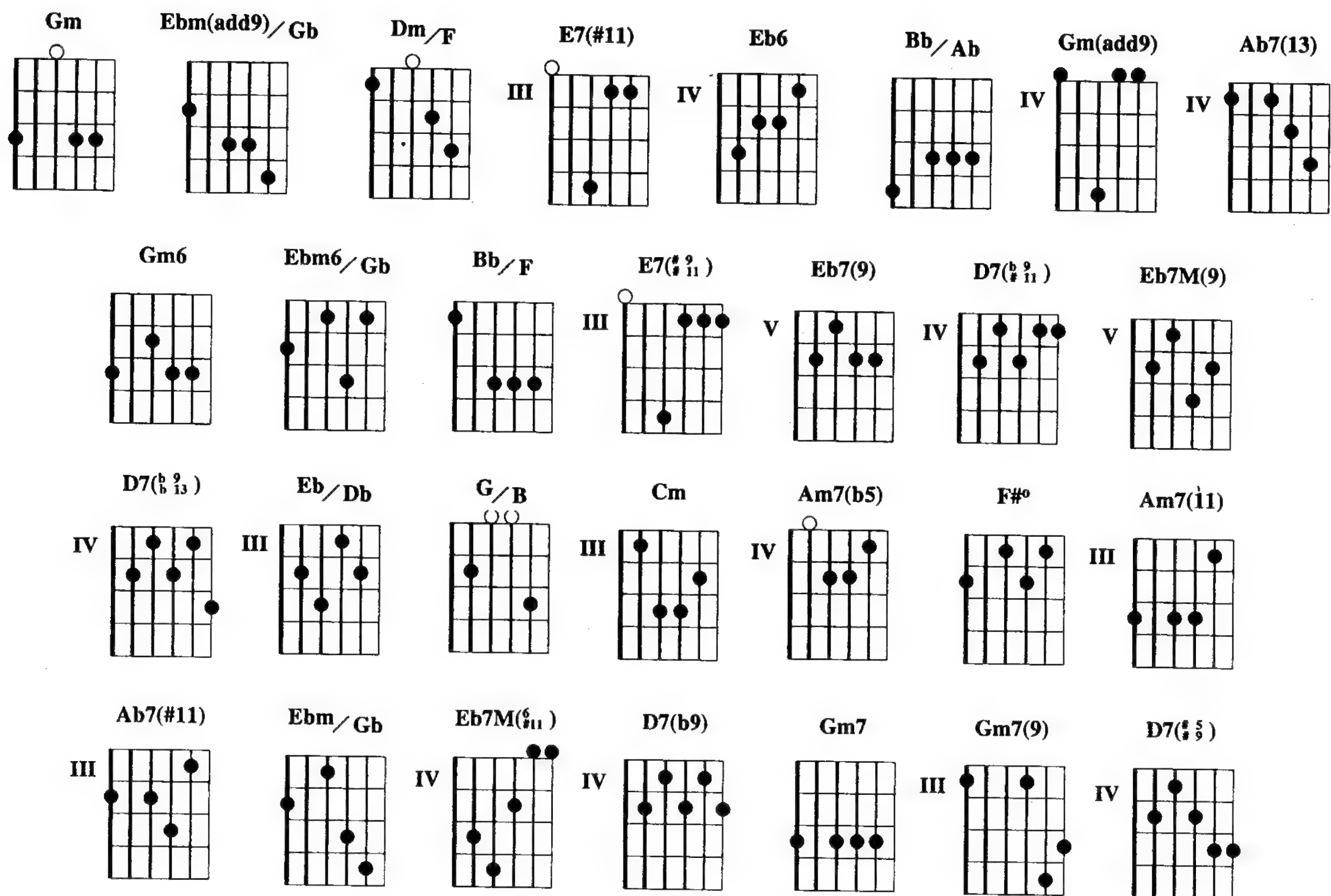
Am<sup>7</sup>(b5)      F<sup>#</sup>dim   D<sup>7</sup>(<sup>b9</sup><sub>b13</sub>)      Eb<sup>7</sup>M(9)      Am<sup>7</sup>(11) Ab<sup>7</sup>(<sup>#11</sup>)      Gm(add9)      Ebm / Gb

Bb / F      E<sup>7</sup>(<sup>#9</sup><sub>#11</sub>)      Eb<sup>7</sup>M(<sup>6</sup><sub>#11</sub>)      D<sup>7</sup>(b9)      Gm<sup>7</sup>      Ab<sup>7</sup>(<sup>#11</sup>)

Gm<sup>7</sup>(9)      Ebm<sup>6</sup> / Gb      Bb / F      E<sup>7</sup>(<sup>#9</sup><sub>#11</sub>)      Eb<sup>7</sup>M(<sup>6</sup><sub>#11</sub>)      D<sup>7</sup>(<sup>#5</sup><sub>#9</sub>)

Gm      AD      f.

Gm(6AA9)



Introdução: Gm / Ebm(add9)/Gb / Dm/F / E7(#11) / Eb6 / Bb/Ab /

Se a noite não tem fundo O mar perde o valor Opaco é o fim do

E7(#11) / Eb7(9) / D7(b9) / Gm(add9) / Ab7(13) / Gm6 / Ebm6/Gb / mundo Pra qualquer navegador Que perde o o-riente E entra em espirais

Bb/F / E7(#11) / Eb7M(9) / D7(b9) / Gm / / / Eb/Db / E topa pela frente Um contingente Que ele já deixou pra trás Os solu-ções

G/B / Cm / / / Am7(b5) / F#o D7(b9) Eb7M(9) / Am7(11) Ab7(#11) Gm(add9) dobram tão iguais Seus rivais, seus irmãos Seu navio

/ Ebm/Gb / Bb/F / E7(#11) / Eb7M(#11) / D7(b9) / Gm7 / Ab7(#11) / Gm7(9) carregado de ideais Que foram escorrendo feito grãos As estrelas

/ Ebm6/Gb / Bb/F / E7(#11) / Eb7M(#11) / D7(#5) / Gm que não voltam nunca mais E um oce-ano pra lavar as mãos



# MEMÓRIAS DE MARTA SARÉ

Edu Lobo e Gianfrancesco Guarnieri

Andante

First system of musical notation. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The key signature has one sharp (F#). The first measure of the top staff contains the handwritten annotation  $A7_9 (\#11)$ . The first measure of the bottom staff contains a handwritten  $\cdot / \cdot$ . The second and third measures of both staves contain handwritten  $\cdot / \cdot$ . The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten word canto below it. The bottom staff has a whole rest in the fourth measure.

Second system of musical notation. The top staff begins with a circled  $f$  (forte) dynamic marking. It contains four measures of music. The first measure has a handwritten  $A7_9 (\#11)$  below it. The second, third, and fourth measures each have a handwritten  $\cdot / \cdot$  below them. The bottom staff has whole rests in all four measures.

Third system of musical notation. The top staff contains four measures of music. The first measure has a handwritten  $A7_9 (\#11)$  below it. The second, third, and fourth measures each have a handwritten  $\cdot / \cdot$  below them. The bottom staff has whole rests in all four measures.

Fourth system of musical notation. The top staff contains four measures of music. The first measure has a handwritten  $A7_9 (\#11)$  below it. The second measure has a handwritten  $D7$  below it. The third and fourth measures each have a handwritten  $\cdot / \cdot$  below them. The bottom staff contains four measures of music.

Fifth system of musical notation. The top staff contains four measures of music. The first measure has a handwritten  $D7$  below it. The bottom staff contains four measures of music.

Handwritten musical notation for the first system. The treble staff begins with a  $D7$  chord symbol. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment. The system concludes with an  $A\flat 7(9)$  chord symbol.

Handwritten musical notation for the second system. The treble staff begins with a  $G7_4(9)$  chord symbol. The melody includes eighth notes and triplet markings. The bass staff provides a harmonic accompaniment. The system concludes with a  $G7(9)$  chord symbol.

Handwritten musical notation for the third system. The treble staff begins with a  $G7_4(9)$  chord symbol. The melody includes eighth notes and triplet markings. The bass staff provides a harmonic accompaniment. The system concludes with a  $G7(9)$  chord symbol.

Handwritten musical notation for the fourth system. The treble staff begins with a  $G7_9(\sharp 11)$  chord symbol. The melody consists of eighth notes. The bass staff provides a harmonic accompaniment. The system concludes with a  $C7_4(9)$  chord symbol.

Handwritten musical notation for the fifth system. The treble staff begins with a  $C6(9)$  chord symbol. The melody consists of eighth notes. The bass staff provides a harmonic accompaniment. The system concludes with a  $C7_4(9)$  chord symbol.



Introdução: A7(9#11) / / / / / / / / / / / / / / / /

A7(9#11) / / / / / / / / / / / / / / / /  
 A casa lá na fazen—da A lu—a clareando a por—ta Deixando um bri—lho cla—ro  
 / / / / / / / / / / / / / / / /  
 Nas pedras dos degraus Cristal de lua Pra dentro, Marta Saré Pra dentro,  
 / / / / / / / / / / / / / / / /  
 Marta Saré Pra dentro, Marta Saré Pra den—tro... Ab7(9#11) / G7(9) / O rosário  
 / / / / / / / / / / / / / / / /  
 Gm7(9) / G7(9) / G7(9) / Gm7(9)  
 obri—gató—rio O jantar, lá na cozi—nha Todo dia à mes—ma ho—ra

Pra dentro / / /



# MEU NAMORADO

Edu Lobo e Chico Buarque

Andante

C7M(9) Dm7(9)

C/E F7M C/E

Dm7 C7M G7(b5) G7(9) G7(#11)

canto

C7M Dm7(9) C/E F7M

C/E Dm7 C7M G7(9)

Handwritten musical notation on a four-staff system. The first staff contains four measures of music. The chords written below the staff are: C7M, Dm7(9), C/E, and F7M.

Handwritten musical notation on a four-staff system. The first staff contains four measures of music. The chords written below the staff are: C/E, Dm7, C7M, and E7(#5, b9).

Handwritten musical notation on a four-staff system. The first staff contains four measures of music. The chords written below the staff are: F7M, B7(b9), C7M, and Gm/Bb A7(b13).

Handwritten musical notation on a four-staff system. The first staff contains four measures of music. The chords written below the staff are: F7M, D7(9), G7(9), and G7(b9, 13).

Handwritten musical notation on a four-staff system. The first staff contains four measures of music. The chords written below the staff are: C7M, Dm7(9), C/E, and F7M.



C/E      Dm7      C  
(harmonica solo)      Dm7

C/E      F7M      C/E      Dm7

C7M(#5)      C7M(9)

C7M(9)	Dm7(9)	C/E	F7M	Dm7	C7M	G7(♯5)	G7(9)	G7(♯9)
	III							
G7(9)	E7(♯5)	B7(b9)	Gm/Bb	A7(b13)	D7(9)	C	C7M(#5)	
					IV			

Introdução: C7M(9) // Dm7(9) // C/E // F7M // C/E // Dm7 // C7M // G7(♯5) G7(9) G7(♯5)

C7M // Dm7(9) // C/E // F7M // C/E // Dm7 // C7M // G7(9) //  
E—le vai me possu—in—do Não me possu—in—do Num can—to qual—quer

C7M // Dm7(9) // C/E // F7M // C/E // Dm7 //  
É como as á—guas flu—in—do Flu—in—do até o fim É bem assim que ele me

C7M // E7(♯5) // F7M // B7(b9) // C7M // Gm/Bb // A7(b13) F7M //  
quer Meu namora—do Meu na—mora—do Minha mora—da É

// D7(9) // G7(9) // G7(♯5) // C7M // Dm7(9) // C/E // F7M // C/E //  
onde for morar você E—le vai me ilumi—nan—do Não i—lumi—nan—do

// Dm7 // C7M // G7(9) // C7M // Dm7(9) // C/E // F7M //  
Um ata—lho se—quer Sei que ele vai—me gui—an—do Gui—an—do de

C/E // Dm7 // C7M // E7(♯5) // F7M // B7(b9) // C7M //  
mansi—nho Pro caminho que eu quiser Meu namora—do Meu na—mora—do

Gm/Bb // A7(b13) F7M // D7(9) // G7(9) // G7(♯5) // C7M // Dm7(9)  
Minha mora—da É onde for morar você Ve—jo meu bem

// C/E // F7M // C/E // Dm7 // C // Dm7 // C/E //  
com seus o—lhos E é com meus o—lhos Que o meu bem me vê

F7M // C/E // Dm7 // C7M(♯5) // C7M(9)



# MEUS PENSAMENTOS DE MÁGOA

Edu Lobo (sobre poema de Fernando Pessoa)

First system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The key signature is one flat (B-flat) and the time signature is 3/4. The first measure is labeled with the chord *Cm(add 9)*. The second measure is unlabeled. The third measure is labeled with the chord *Fm(add 9)*. The piano accompaniment features chords in the left hand and single notes in the right hand.

Second system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The first measure is labeled with the chord *Cm(add 9)* and the word *canto* is written below the vocal line. The second measure is unlabeled. The third measure is labeled with the chord *Cm(add 9)*. The piano accompaniment features chords in the left hand and single notes in the right hand.

Third system of musical notation. It consists of two staves: a vocal line (treble clef) and a piano accompaniment line (grand staff). The first measure is labeled with the chord *D7(b9)*. The second measure is labeled with the chord *Gm(add 9)*. The third measure is labeled with the chord *Ebm6(7M)/Gb*. The piano accompaniment features chords in the left hand and single notes in the right hand.

Handwritten musical notation for the first system. The melody is written on a treble clef staff with a key signature of one flat. The chord progression is as follows:

- Measure 1:  $Bb^7M(9)$
- Measure 2:  $C^7(\sharp 13)$
- Measure 3:  $Am^7(b5)$
- Measure 4:  $D^7(b9)$  (with a triplet of eighth notes)

Handwritten musical notation for the second system. The melody continues with eighth and quarter notes. The chord progression is as follows:

- Measure 1:  $Eb / G$
- Measure 2:  $F^7_4(9)$
- Measure 3:  $Bb^7M(9)$  and  $Ab^7(\sharp 11)$
- Measure 4:  $G^7(\sharp 5)$  and  $Db^7(\sharp 11)$  (with a first ending bracket and a key signature change to two flats)

Handwritten musical notation for the third system. The melody continues with eighth and quarter notes. The chord progression is as follows:

- Measure 1:  $G^7_4(\sharp 13)$  and  $Db^7(\sharp 9)$  (with a second ending bracket)
- Measure 2:  $Am^7(b5)$
- Measure 3:  $D^7(\sharp 5)$
- Measure 4:  $Gm^7(9)$

Handwritten musical notation for the fourth system. The melody continues with eighth and quarter notes. The chord progression is as follows:

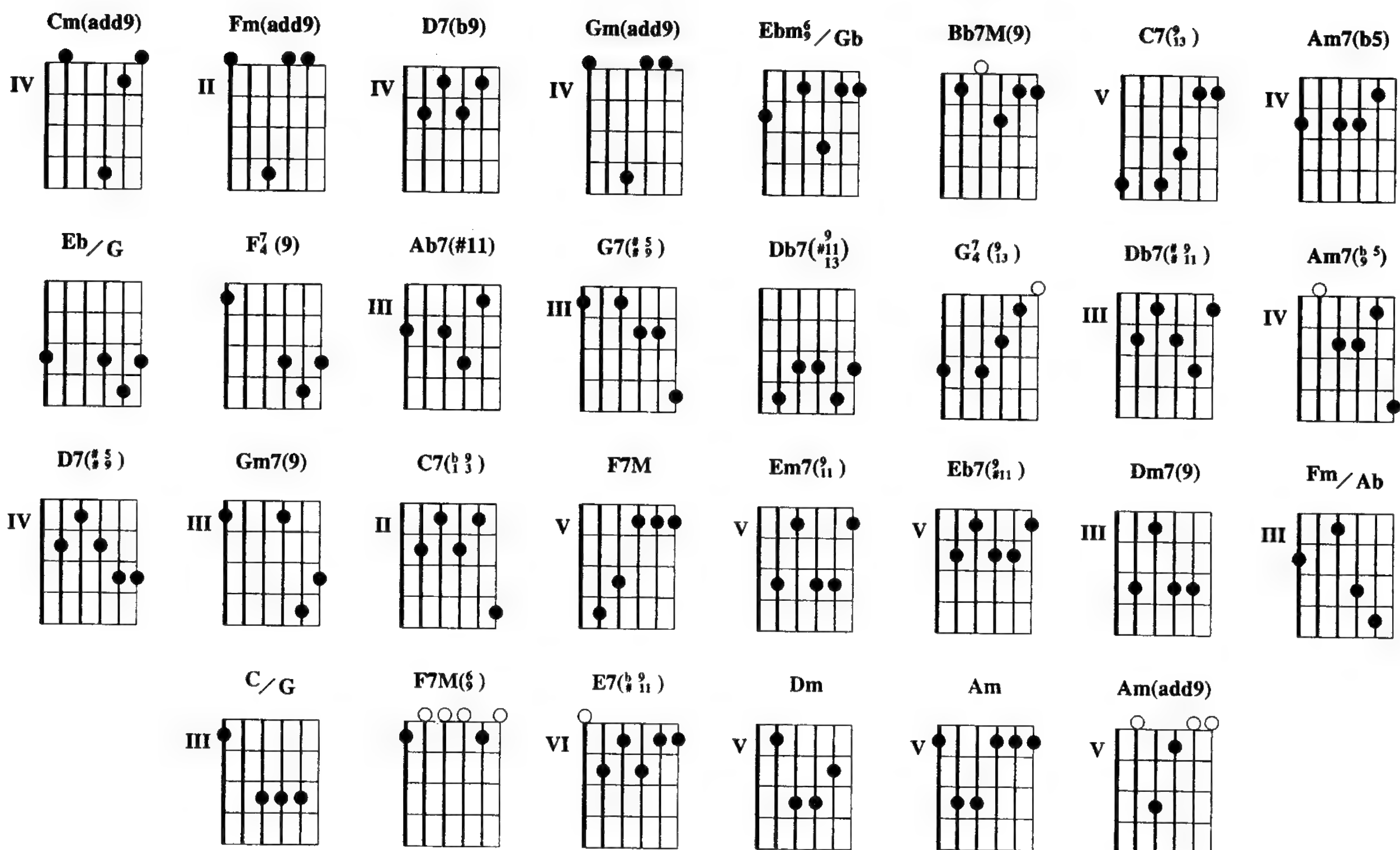
- Measure 1:  $C^7_{b9}(\sharp 13)$  (with a triplet of eighth notes)
- Measure 2:  $F^7M$
- Measure 3:  $Em^7(11)$  and  $Eb^7(\sharp 11)$
- Measure 4:  $Dm^7(9)$



First system of musical notation. The top staff contains a melody in G minor. The bottom two staves are a grand staff with chords and bass line. Chords are labeled: Fm / Ab, C/G, and Gb7 (#11).

Second system of musical notation. The top staff continues the melody. The bottom two staves show chords: F 6/9 (7M), E7 (b9 #11), and F7M. There are also some handwritten notes and markings.

Third system of musical notation. The top staff continues the melody. The bottom two staves show chords: Dm, Am, and Am (add 9). The system ends with a double bar line.



Introdução: Cm(add9) / / / / / Fm(add9) / / / / / Cm(add9) / / / / / Fm(add9) / / / / /

Cm(add9) / / D7(b9) / / Gm(add9) / / Ebm6/Gb / / Bb7M(9) / / C7(13) /  
Boiam le—ves, desaten—tos Meus pensamen—tos de má—goa Como

/ / Am7(b5) / / D7(b9) / / Eb/G / / F4(9) / / Bb7M(9) / /  
no sono dos ven—tos As al—gas, cabelos len—tos Do corpo mor—to das á—guas

Ab7(#11) G7(5/9) Db7(9/11) / Cm(add9) / / D7(b9) / / Gm(add9) / / Ebm6/Gb / /  
Boiam co—mo folhas mor—tas À tona de á—guas

Bb7M(9) / / C7(13) / / Am7(b5) / / D7(b9) / / Eb/G / / F4(9) / /  
para—das São coisas vestindo na—das Pós re—moinhando nas por—tas Das casas

/ Bb7M(9) / Ab7(#11) G4(13) / Db7(9/11) Am7(b5) / / D7(5/9) / / Gm7(9) / / C7(b9) / /  
a—bandona—das Sono de ser sem remé—dio

/ / F7M / / Em7(9/11) / Eb7(9/11) Dm7(9) / / Fm/Ab / / C/G / /  
Vestígio do que não foi Leve má—goa, breve té—dio Não sei se pára, se flui

Gb7(#11) / / F7M(5) / / E7(b9/11) / / F7M / / / / Dm / / / / Am / / Am(add9)  
Não sei se exis—te ou se dói



# NA CARREIRA

Edu Lobo e Chico Buarque

Allegro

First system of musical notation. Treble clef, key of E major (four sharps), 4/4 time. The melody consists of eighth and quarter notes. Chords are indicated below the staff: E<sup>6</sup>(7M) and Edim(7<sup>M</sup>). There are two repeat signs (double dots) in the third and fourth measures. The word "Canto" is written in the fifth measure.

Second system of musical notation. Treble clef. Chords are indicated below the staff: E<sup>6</sup>(7M) and Edim(7<sup>M</sup>). There are two repeat signs (double dots) in the third and fourth measures.

Third system of musical notation. Treble clef. Chords are indicated below the staff: E<sup>6</sup>(7M), Edim(7<sup>M</sup>), G#m7(b5), and C#7(b9). There are two repeat signs (double dots) in the second and third measures.

Fourth system of musical notation. Treble clef. Chords are indicated below the staff: F#m7, Am6, E/G#, and G#dim(7<sup>M</sup>)<sub>b13</sub>. There is a repeat sign (double dots) in the second measure.

Fifth system of musical notation. Treble clef. Chords are indicated below the staff: F#7(13), F#7(b13), F#7, F#7(b5), B7(9), B7(#11), and B7(9). There is a repeat sign (double dots) in the second measure.

2.

Handwritten musical notation on a single staff. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The chords written below the staff are B7(9), G/B, Gm/Bb, and F#m/A.

Handwritten musical notation on a single staff. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The chords written below the staff are F#m/A, C#7(9), C#7(b9), and Am/C.

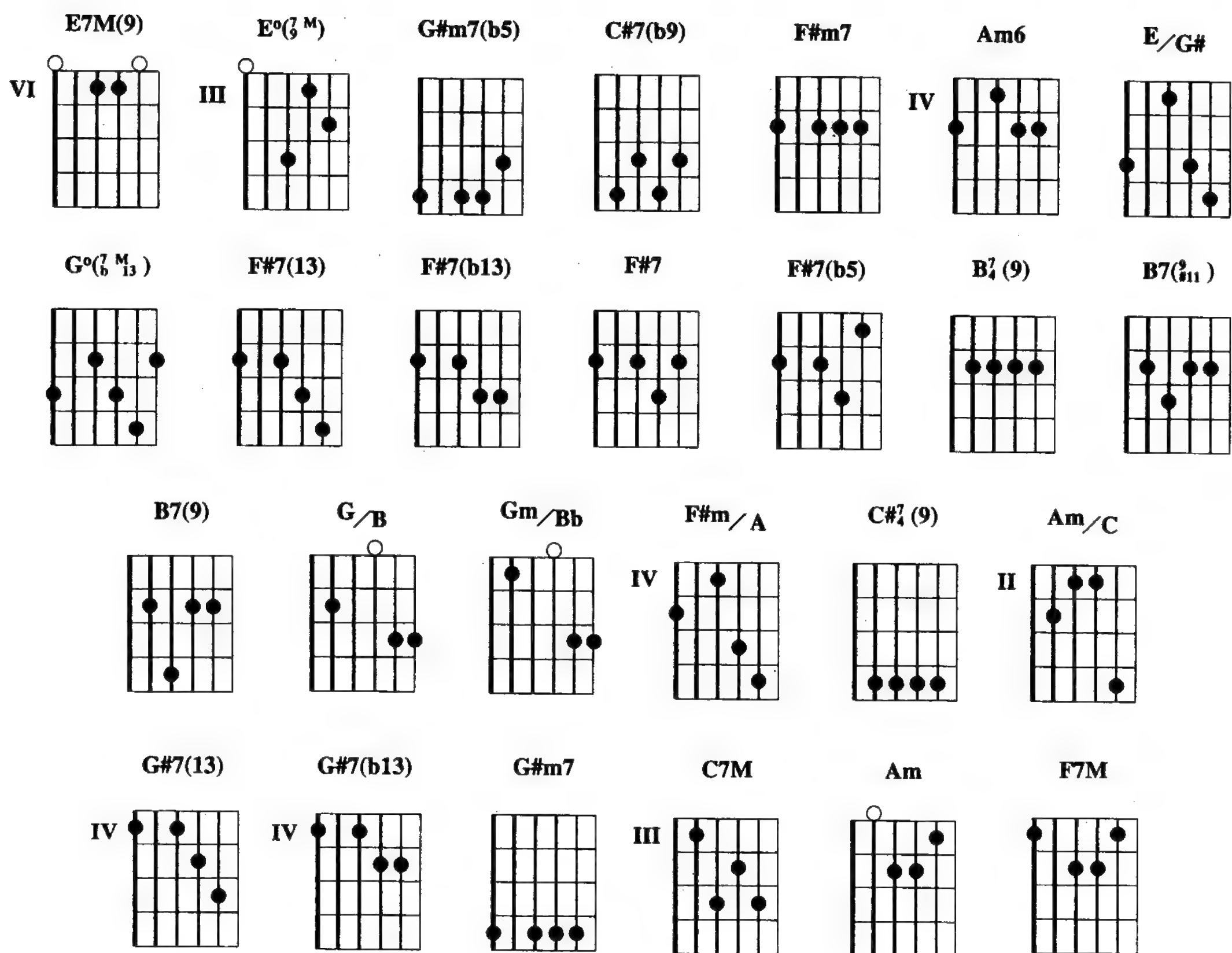
Handwritten musical notation on a single staff. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The chords written below the staff are Am/C, B7(9), B7(b9), G#7(13), and G#7(b13).

Handwritten musical notation on a single staff. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The chords written below the staff are G#m7, C#7(b9), F#7(13), F#7(b13), and F#m7.

Handwritten musical notation on a single staff. The first measure contains a half note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, and a quarter note F5. The fourth measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The lyrics written below the staff are: NA 1ª VEZ VAI AO f. E CASA DE 2ª NA 2ª VEZ VAI AO f. E.







E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M)  
 Pintar, vestir Virar uma aguardente Para a pró—xi—ma função

/ E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / G#m7(b5) / / / C#7(b9) / / / F#m7  
 Rezar, cuspir Surgir repentinamen—te Na fren—te do te—lão Mais

/ / / Am6 / / / E/G# / / / G°(7 M13) / / / F#7(13) / F#7(b13)  
 um dia, mais uma cida—de Pra se apai—xo—nar Querem ca—sar

/ F#7 / F#7(b5) / B4(9) / B7(911) / B7(9) / / / E7M(9) / E°(7 M) / E7M(9) /  
 Pedir a mão Saltar, sair Partir pé ante

E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) /  
 pé Antes do po—vo des—pertar Pular, zunir Como um furtivo

E°(7 M) / G#m7(b5) / / C#7(b9) / / / F#m7 / / / Am6 /  
 amante Antes do di—a clare—ar A—pagar as pistas de que um di—a

/ / / E/G# / / / G°(7 M13) / / / F#7(13) / F#7(b13) / F#7 / F#7(b5) / B4(9) /  
 Ali já foi fe—liz Criar ra—iz E se arran—car

B7(911) / B7(9) / / / G/B / / / Gm/Bb / / / F#m/A / / /  
 Ho—ra de ir embo—ra Quan—do o cor—po quer

/ / / / C#7(9) / / / C#7(b9) / / / Am/C / / / / / B4(9) / /  
 ficar To—da alma de artis—ta quer partir Ar—te

/ B7(9) / B7(b9) / G#7(13) / G#7(b13) / G#m7 / C#7(b9) / F#7(13) / / /  
 de deixar al—gum lugar Quan—do não se



**F#7(b13)** / / / **F#m7** / / / **B7(9)** / **B7(b9)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** /  
 tem pra on—de ir Chegar, sorrir Mentir feito um

**E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** /  
 mascate Quando des—ce na estação Parar, ouvir Sentir que

/ **E°(7<sup>M</sup>)** / **G#m7(b5)** / // **C#7(b9)** / / / **F#m7** / / / **Am6** / / /  
 tati—bita—ti Que ba—te o cora—ção Mais um dia, mais uma cida—de Pa—ra

**E/G#** / / / **G°(7<sup>M</sup><sub>13</sub>)** / / / **F#7(13)** / **F#7(b13)** / **F#7** / **F#7(b5)** / **B<sub>4</sub><sup>7</sup>(9)** / **B7(9<sub>11</sub>)** /  
 enlou—que—cer O bem—que—rer O turbi—lhão

**B7(9)** / / / **G/B** / / / **Gm/Bb** / / / **F#m/A** / / / / / / / /  
 Bo—cas, quan—tas bo—cas A cida—de vai abrir

**C#<sub>4</sub><sup>7</sup>(9)** / / / **C#7(b9)** / / / **Am/C** / / / / / / / **B<sub>4</sub><sup>7</sup>(9)** / / /  
 Pr'u—ma al—ma de artis—ta se en—tregar Pal—mas pro

**B7(9)** / **B7(b9)** / **G#7(13)** / **G#7(b13)** / **G#m7** / **C#7(b9)** / **F#7(13)** / / / **F#7(b13)** /  
 artis—ta con—fundir Per—nas pro artis—ta

/ / **F#m7** / / / **B7(9)** / **B7(b9)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** /  
 tro—peçar Voar, fugir Como o rei dos ciganos Quando

**E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** / **E°(7<sup>M</sup>)** / **E7M(9)** /  
 junta os co—bres seus Chorar, ganhar Como o mais pobre

**E°(7<sup>M</sup>)** / **G#m7(b5)** / / / **C#7(b9)** / / / **F#m7** / / / **Am6** / / /  
 dos pobres Dos po—bres dos ple—beus Ir deixando a pele em cada pal—co

/ / **E/G#** / / / **G°(7<sup>M</sup><sub>13</sub>)** / / / **F#7(13)** / **F#7(b13)** / **F#7** / **F#7(b5)** / **B<sub>4</sub><sup>7</sup>(9)** /  
 E não olhar pra trás E nem ja—mais Jamais

/ **B7(9<sub>11</sub>)** / **B7(9)** / / / **C7M** / / / **Am** / / / **F7M** / / / **B<sub>4</sub><sup>7</sup>(9)** / / / **E7M(9)** / **E°(7<sup>M</sup>)** /  
 di—zer A—deus

**E7M(9)** / **E°(7<sup>M</sup>)**





Handwritten musical notation for the first system. The staff contains three measures. The first measure has a handwritten ***f*** dynamic marking and the chord **Eb7(9)**. The second measure contains the chord **D7M**. The third measure contains the chord **D7M** and **E7(9)/D**. A triplet of eighth notes is written over the final measure.

Handwritten musical notation for the second system. The staff contains three measures. The first measure has the chord **C#m7(9)** and a triplet of eighth notes. The second measure contains two measures of **F#7(9)** with a slur and a handwritten ***f*** dynamic marking. The third measure contains the chord **Bm7(9)** and a first ending bracket labeled **1.**

Handwritten musical notation for the third system. The staff contains three measures. The first measure has the chord **C#m7(9)** and a triplet of eighth notes. The second measure contains the chord **E7(9)** with a slur and a handwritten ***f*** dynamic marking. The third measure contains the chord **E7(b9)** and a first ending bracket labeled **1.**

Handwritten musical notation for the fourth system. The staff contains three measures. The first measure has the chord **Bm7(9)**. The second measure has the chord **C#m7(9)**. The third measure has the chord **Dm7(9)** and a first ending bracket labeled **2.**

Handwritten musical notation for the fifth system. The staff contains six measures. The first measure has the chord **G7(9)**. The second measure has the chord **G7(9)**. The third measure has the chord **Bm7(9)**. The fourth measure has the chord **Bm7M(9)**. The fifth measure has the chord **Bm7(9)**. The sixth measure has the chord **Bb/E**.

Ad ***f***  
(casa de 2ª)



Handwritten musical notation on a five-line staff. The first measure contains a descending eighth-note scale with the chord  $Dm7(9)$  written below. The second measure contains a descending eighth-note scale with the chord  $G7_4(9_{13})$  written below. The third measure contains a descending eighth-note scale with the chord  $G7(9_{13})$  written below. The fourth measure is a whole note with the text "Da Capo" and a capo symbol (a circle with a vertical line) and the letter "E" below it, followed by a "2" indicating the fret position.

Handwritten musical notation on a five-line staff. The first measure contains a half note with the chord  $E7_4(9_{13})$  written below. The second measure contains a half note with the chord  $Bb7(\sharp_{11})/E$  written below. The third measure contains a triplet of eighth notes with the chord  $A7M/E$  written below. The fourth measure contains a triplet of eighth notes with the chord  $A7M/E$  written below.

Handwritten musical notation on a five-line staff. The first measure contains a triplet of eighth notes with the chord  $A7M/E$  written below. The second measure contains a whole note with the chord  $E7_4(9)$  written below. The third measure contains a whole note with the chord  $E7(9)$  written below.

Handwritten musical notation on a five-line staff. The first measure contains a triplet of eighth notes with the chord  $A7M/E$  written below. The second measure contains a triplet of eighth notes with the chord  $A7M/E$  written below. The third measure contains a half note with the chord  $Bb/E$  written below. The fourth measure contains a half note with the chord  $Bb/E$  written below.

Handwritten guitar chord diagrams for various chords, arranged in two rows. Each diagram shows a 6-string guitar fretboard with dots indicating finger positions. Roman numerals (I, II, III, IV, V, VI, VII) are placed to the left of each diagram.

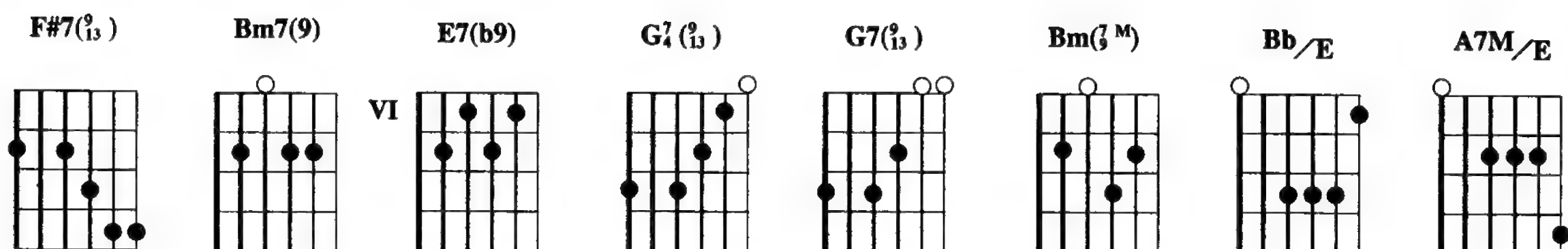
Row 1:

- $F7M$  (Diagram I)
- $C/E$  (Diagram II)
- $Dm7(9)$  (Diagram III)
- $C7M(\sharp 5)$  (Diagram IV)
- $Gb7(\sharp_{11})$  (Diagram V)
- $E7_4(9_{13})$  (Diagram VI)
- $Bb7(\sharp_{11})/E$  (Diagram VII)
- $A7M$  (Diagram VIII)
- $A6$  (Diagram IX)

Row 2:

- $E7_4(9)$  (Diagram X)
- $E7(9)$  (Diagram XI)
- $Em7(9)$  (Diagram XII)
- $E7(b5)$  (Diagram XIII)
- $Eb7(\sharp_{11})$  (Diagram XIV)
- $D7M$  (Diagram XV)
- $E7(9)/D$  (Diagram XVI)
- $C\sharp m7(9)$  (Diagram XVII)
- $F\sharp_7(9_{13})$  (Diagram XVIII)





**Introdução:** F7M / / / C/E / / / Dm7(9) / / / C7M(#5) / Gb7(#11) / F7M / / / C/E / / / Dm7(9) / / /  
 E#4(13) / / / Bb7(#11)/E / / /

A7M / A6 / A7M / / / E#4(9) / / / E7(9) / / / Em7(9) /  
 Quando adormeci—a na i—lha de Li—a Meu Deus, eu só vivia a sonhar Que passava ao

E7(9) / E#4(9) / E7(b5) / A7M / / / Eb7(#11) / / / D7M / / /  
 lar—go no bar—co de Rosa E queria aquela ilha abordar Pra dormir com Li—a

/ / E7(9)/D / C#m7(9) / / / F#4(13) / F#7(13) / Bm7(9) / / /  
 que vi—a que eu ia Sonhar dentro do barco de Ro—sa Rosa que se ria

/ C#m7(9) / / / E#4(9) / / / E7(b9) / / / A7M / A6 / A7M / / /  
 e dizi—a nem coisa com coisa Era uma armadilha de Li—a com Rosa

E#4(9) / / / E7(9) / / / Em7(9) / E7(9) / E#4(9) / E7(b5) /  
 com Lia Eu não podia es—capar Gira—va num bar—co num la—go no centro da

A7M / / / Eb7(#11) / / / D7M / / / E7(9)/D / C#m7(9)  
 ilha Num moinho do mar Era estar com Ro—sa nos braços de Lia E—ra Lia

/ / / F#4(13) / F#7(13) / Bm7(9) / / / C#m7(9) / / / Dm7(9) / / /  
 com balanço de Ro—sa Era tão real Era devaneio Era meio a meio Meio

G#4(13) / G7(13) / Bm7(9) / Bm(7M) / Bm7(9) / Bb/E / A7M / A6 /  
 Rosa, meio Lia Meio-Rosa, meio-dia, meia-lua meio Lia, meio Era uma parti—lha

A7M / / / E#4(9) / / / E7(9) / / / Em7(9) / E7(9) / E#4(9) /  
 de Ro—sa com Lia com Rosa Eu não podia es—perar Na feira do por—to, meu cor—po,

E7(b5) / A7M / / / Eb7(#11) / / / D7M / / / E7(9)/D /  
 minh'alma Meus sonhos vinham negoci—ar Era poesi—a nos pra-tos de Rosa E—ra

C#m7(9) / / / F#4(13) / F#7(13) / Bm7(9) / / / C#m7(9) / / / Dm7(9) /  
 prosa, na balança de Li—a Era tão real Era devaneio Era meio a

/ / G#4(13) / G7(13) / F7M / / / C/E / / / Dm7(9) / / / C7M(#5) / Gb7(#11) /  
 meio Meio Lia, meio Rosa, meio

F7M / / / C/E / / / Dm7(9) / / / E#4(13) / / / Bb7(#11)/E / / / A7M/E / / /  
 Na ilha de Lia, de Lia,

/ / E#4(9) / / / E7(9) / / / A7M/E / / / E#4(9) / / /  
 de Lia No barco de Rosa, de Rosa, de Rosa

E7(9) / / / / A7M/E / / / / / /

# NEGO MALUCO

Edu Lobo e Chico Buarque

Moderato

First system of musical notation. It consists of two staves, treble and bass, both in 2/4 time and key of E major (indicated by three sharps). The first staff has a treble clef and the second has a bass clef. The system is divided into four measures, each containing a single chord: E7M, A9, E7M, and A9.

Second system of musical notation. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The system is divided into four measures. The first measure contains a single chord E7M. The second measure contains a single chord A7M. The third measure contains a single chord E7M. The fourth measure contains a single chord A7M.

Third system of musical notation. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The system is divided into four measures. The first measure contains a single chord E7M. The second measure contains a single chord G#7(#5). The third measure contains two chords: C#m7 and D#7(#9). The fourth measure contains two chords: E#7(9) and F#7(9).

Fourth system of musical notation. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The system is divided into four measures. The first measure contains a single chord C#m(7M). The second measure contains a single chord C#m7. The third measure contains a single chord F#7(9). The fourth measure contains a single chord F#7(b5).

Fifth system of musical notation. It consists of two staves. The first staff has a treble clef and the second has a bass clef. The system is divided into four measures. The first measure contains a single chord B7(9). The second measure contains a single chord -1-. The third measure contains two chords: Cm(b6(7M)/E and Am(b6(7M). The fourth measure contains two chords: A#(b6(7M) and Gm(b6(7M). There is a triplet of eighth notes in the fourth measure.





Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is indicated by chord symbols below the staff.

Chord symbols: B<sup>7</sup>(13), E<sup>7</sup>M(9), B<sup>b</sup>7(#11), A<sup>7</sup>M, Am<sup>6</sup>(9)

Handwritten musical notation for the second system, continuing the melody and bass line from the first system.

Chord symbols: G<sup>#</sup>m<sup>7</sup>, G<sup>#</sup>dim, F<sup>#</sup>m<sup>7</sup>, B<sup>7</sup>(9)

Handwritten musical notation for the third system, continuing the melody and bass line.

Chord symbols: Bm<sup>7</sup>(9), B<sup>b</sup>7(#11, 13), A<sup>7</sup>M, Am<sup>6</sup>(9), G<sup>#</sup>7(+5)

Handwritten musical notation for the fourth system, including a double bar line and a key signature change to C major.

Chord symbols: C<sup>#</sup>7(#9), F<sup>#</sup>7(13), B<sup>7</sup>(9), B<sup>7</sup>(13), Cm(<sup>b6</sup>7M)/E

Handwritten musical notation for the fifth system, featuring complex chord voicings and a key signature change to C major.

Chord symbols: Am(<sup>b6</sup>7M), A<sup>#</sup>m(<sup>b6</sup>7M), Gm(<sup>b6</sup>7M), Cm(<sup>b6</sup>7M), Am(<sup>b6</sup>7M), A<sup>#</sup>m(<sup>b6</sup>7M), Gm(<sup>b6</sup>7M), Fm(<sup>b6</sup>7M), Cm(<sup>b6</sup>7M), Am(<sup>b6</sup>7M)



Handwritten musical notation for the first system. The top staff shows a melodic line with a triplet of eighth notes. The bottom staff shows a bass line with a 4/4 time signature. Chords are written below the staff:  $A\sharp m(\frac{b6}{7M})$ ,  $Gm(\frac{b6}{7M})$ ,  $F\sharp m(\frac{b6}{7M})$ ,  $Fm(\frac{b6}{7M})$ , and  $Bb^7(\sharp 11)$ . A double bar line is followed by the word "IMPRO" and the chord  $A^7M$ . The final measure contains the chord  $G\sharp^7(\sharp 5)$ .

Handwritten musical notation for the second system. The top staff shows a melodic line with a circled "1" above it. The bottom staff shows a bass line with a 4/4 time signature. Chords are written below the staff:  $C\sharp m^7$ ,  $F\sharp^7_4(9)$ ,  $B^7_4(9)$ ,  $B^7(13)$ ,  $E^7M$ , and  $Bb^7(\sharp 11)$ .

Handwritten musical notation for the third system. The top staff shows a melodic line with a circled "2" above it and a triplet of eighth notes. The bottom staff shows a bass line with a 4/4 time signature. Chords are written below the staff:  $Cm(\frac{b6}{7M})$ ,  $Am(\frac{b6}{7M})$ ,  $A\sharp m(\frac{b6}{7M})$ ,  $Gm(\frac{b6}{7M})$ ,  $F\sharp m(\frac{b6}{7M})$ ,  $Fm(\frac{b6}{7M})$ , and a final measure with a "1." below it. A large slur connects the first four measures of the bass line. To the right, there is a handwritten note: "AO  $\text{f}$  com REP. E" with a circled "E" below it.

Handwritten musical notation for the fourth system. The top staff shows a melodic line with eighth notes. The bottom staff shows a bass line with a 4/4 time signature. Chords are written below the staff:  $Cm(\frac{b6}{7M})$ ,  $Am(\frac{b6}{7M})$ ,  $A\sharp m(\frac{b6}{7M})$ ,  $Gm(\frac{b6}{7M})$ ,  $Cm(\frac{b6}{7M})$ ,  $Am(\frac{b6}{7M})$ ,  $A\sharp m(\frac{b6}{7M})$ ,  $Gm(\frac{b6}{7M})$ ,  $Fm(\frac{b6}{7M})$ , and a final measure with "FIM" below it. A large slur connects the first four measures of the bass line. Below the staff, there is a handwritten note: "(PEDAL E a E o FIM)".

Handwritten musical notation on a staff with a treble clef and a 3/4 time signature. The notation includes a triplet of eighth notes in the second measure and a half note in the third measure. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Chord symbols written below the staff:

- Measure 1:  $Cm(\frac{b6}{7M})$   $Am(\frac{b6}{7M})$
- Measure 2:  $A\sharp m(\frac{b6}{7M})$   $Gm(\frac{b6}{7M})$   $F\sharp m(\frac{b6}{7M})$
- Measure 3:  $Fm(\frac{b6}{7M})$

Handwritten musical notation on a staff with a treble clef and a 3/4 time signature. The notation includes a half note in the first measure and a quarter note in the second measure. The notes are: E4 (half), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).

Chord symbols written below the staff:

- Measure 1:  $E7M(\sharp 5)$
- Measure 2:  $F\sharp m(\frac{b6}{7M})$

Handwritten guitar chord diagrams for various chords, organized in rows. Each diagram shows the fretboard with fingerings indicated by numbers 1-4 and circles for barre positions. Roman numerals (VI, V, IV, III, II, I) are placed to the left of each diagram.

Row 1:

- $E7M$  (VI)
- $A7(9)$  (V)
- $A7M$  (V)
- $G\sharp 7(\sharp 5)$  (IV)
- $C\sharp m7$  (IV)
- $D\sharp 7(\sharp 9)$  (V)
- $E\sharp 7(9)$
- $F\sharp 7(9)$  (IV)

Row 2:

- $C\sharp m(7M)$  (IV)
- $F\sharp 7(b5)$  (IV)
- $B\sharp 7(9)$  (V)
- $Cm(\frac{7M}{b6})/E$  (VII)
- $Am(\frac{7M}{b6})/E$  (IV)
- $A\sharp m(\frac{7M}{b6})/E$  (V)
- $Gm(\frac{7M}{b6})/E$  (II)
- $F\sharp m(\frac{7M}{b6})/E$

Row 3:

- $E6$  (VI)
- $G\sharp 7(b13)$  (IV)
- $C\sharp 7(9)$
- $C\sharp 7(13)$  (IV)
- $F\sharp 7(13)$
- $E/G\sharp$  (II)
- $A^\circ$  (IV)
- $F\sharp/A\sharp$  (IV)

Row 4:

- $B7(13)$  (VII)
- $E7M(9)$  (VI)
- $D7M(9)$  (IV)
- $Bb7(\sharp 11)$  (V)
- $Am\sharp$  (IV)
- $G\sharp m7$
- $G^\circ$
- $F\sharp m7$

Row 5:

- $B7(9)$
- $Bm7(9)$
- $Bb7(\sharp 11)$
- $G\sharp 7(\sharp 5)$  (IV)
- $C\sharp 7(\sharp 9)$  (III)



**Introdução:** E7M / A7(9) / E7M / A7(9) / E7M / A7M / E7M / A7M / E7M / G#7(<sup>#5</sup><sub>9</sub>) / C#m7 D#7(#9)  
 E<sup>7</sup><sub>4</sub>(9) F#<sup>7</sup><sub>4</sub>(9) C#m(7M) / F#<sup>7</sup><sub>4</sub>(9) / F#7(<sup>b5</sup><sub>9</sub>) / B<sup>7</sup><sub>4</sub>(9) / / / Cm(<sup>7M</sup><sub>b6</sub>)/E Am(<sup>7M</sup><sub>b6</sub>)/E A#m(<sup>7M</sup><sub>b6</sub>)/E Gm(<sup>7M</sup><sub>b6</sub>)/E  
 F#m(<sup>7M</sup><sub>b6</sub>)/E / / / /

E6 / A7(9) / E6 / A7(9) / E6 / A7(9) / G#7(b13) / / /  
 Eu tava jogando vin—te e um Um nego maluco apa—receu

C#<sup>7</sup><sub>4</sub>(9) / C#7(13) / F#7(13) E/G# A° F#/A#  
 Vinha com um baita de um rádio no colo Tocan—do um sam—ba a mil

B<sup>7</sup><sub>4</sub>(9) / B7(13) / E7M(9) / A7M / D7M(9) / B<sup>7</sup><sub>4</sub>(9) B7(13) E6 /  
 E dizia pro povo que o samba era meu Pintou saia

A7(9) / E6 / A7(9) / E6 / A7(9) / G#7(b13) / / / C#<sup>7</sup><sub>4</sub>(9) / C#7(13)  
 justa no salão Por culpa daquele fa—riseu Dando, batendo

/ F#7(13) E/G# A° F#/A# B<sup>7</sup><sub>4</sub>(9) / B7(13) / E7M(9) /  
 no mesmo bordão Toma aqui, toma aqui Toma que o samba é teu

Bb7(#11) / A7M / Am<sup>6</sup><sub>9</sub> / G#m7 / G° / F#m7 / B7(9) / Bm7(9) / Bb7(<sup>#11</sup><sub>13</sub>) /  
 Sou da banda do jazz Ganzá jamais me ape—teceu

A7M / Am<sup>6</sup><sub>9</sub> / G#7(#5) / C#7(#9) / F#7(13) / B<sup>7</sup><sub>4</sub>(9) B7(13)  
 Não co—nheço o rapaz Tenho famí—lia E es—se sam—ba não é meu

E6 Cm(<sup>7M</sup><sub>b6</sub>)/E Am(<sup>7M</sup><sub>b6</sub>)/E Gm(<sup>7M</sup><sub>b6</sub>)/E Cm(<sup>7M</sup><sub>b6</sub>)/E Am(<sup>7M</sup><sub>b6</sub>)/E A#m(<sup>7M</sup><sub>b6</sub>)/E Gm(<sup>7M</sup><sub>b6</sub>)/E / Fm(<sup>7M</sup><sub>b6</sub>)/E

Cm(<sup>7M</sup><sub>b6</sub>)/E Am(<sup>7M</sup><sub>b6</sub>)/E A#m(<sup>7M</sup><sub>b6</sub>)/E Gm(<sup>7M</sup><sub>b6</sub>)/E F#m(<sup>7M</sup><sub>b6</sub>)/E / Bb7(#11) / A7M / G#7 / C#m7 / F#<sup>7</sup><sub>4</sub>(9) /

B<sup>7</sup><sub>4</sub>(9) / B7(13) / E7M / Bb7(#11) /

# NO CORDÃO DA SAIDEIRA

Edu Lobo

Handwritten musical notation for the first system of 'No Cordão da Saideira'. The system consists of three measures. The first measure contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note on G4, followed by a half note on A4. The second measure contains a quarter note on B4, followed by a half note on C5. The third measure contains a quarter note on D5, followed by a half note on E5. The notes are connected by a slur. The chords are labeled as Em(add 9) for the first measure and C7M(9) for the third measure.

Em (add 9)

C7M(9)

Handwritten musical notation for the second system of 'No Cordão da Saideira'. The system consists of three measures. The first measure contains a quarter note on G4, followed by a half note on A4. The second measure contains a quarter note on B4, followed by a half note on C5. The third measure contains a quarter note on D5, followed by a half note on E5. The notes are connected by a slur. The chords are labeled as C7M(9) for the first measure and Em(add 9) for the second measure.

C7M(9)

Em (add 9)

Handwritten musical notation for the third system of 'No Cordão da Saideira'. The system consists of three measures. The first measure contains a quarter note on G4, followed by a half note on A4. The second measure contains a quarter note on B4, followed by a half note on C5. The third measure contains a quarter note on D5, followed by a half note on E5. The notes are connected by a slur. The chords are labeled as C7M(9) for the first measure, Db/E for the second measure, C/E for the third measure, and A7/C# for the fourth measure.

C7M(9)

Db/E

C/E

A7/C#

Handwritten musical notation for the fourth system of 'No Cordão da Saideira'. The system consists of three measures. The first measure contains a quarter note on G4, followed by a half note on A4. The second measure contains a quarter note on B4, followed by a half note on C5. The third measure contains a quarter note on D5, followed by a half note on E5. The notes are connected by a slur. The chords are labeled as D7/D for the first measure, G/B for the second measure, and C6(9) for the third measure.

D7/D

G/B

C6(9)



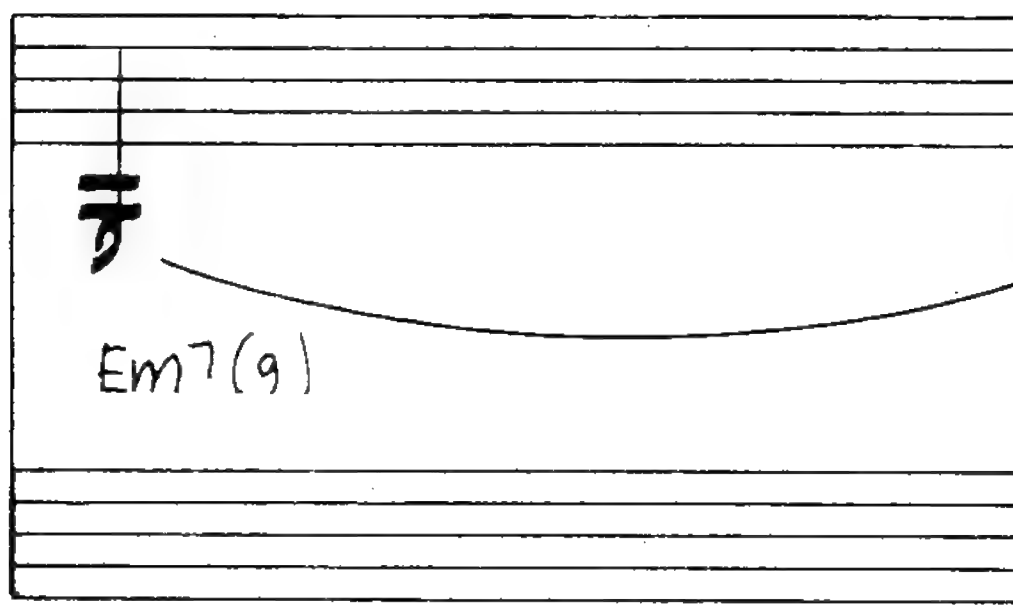
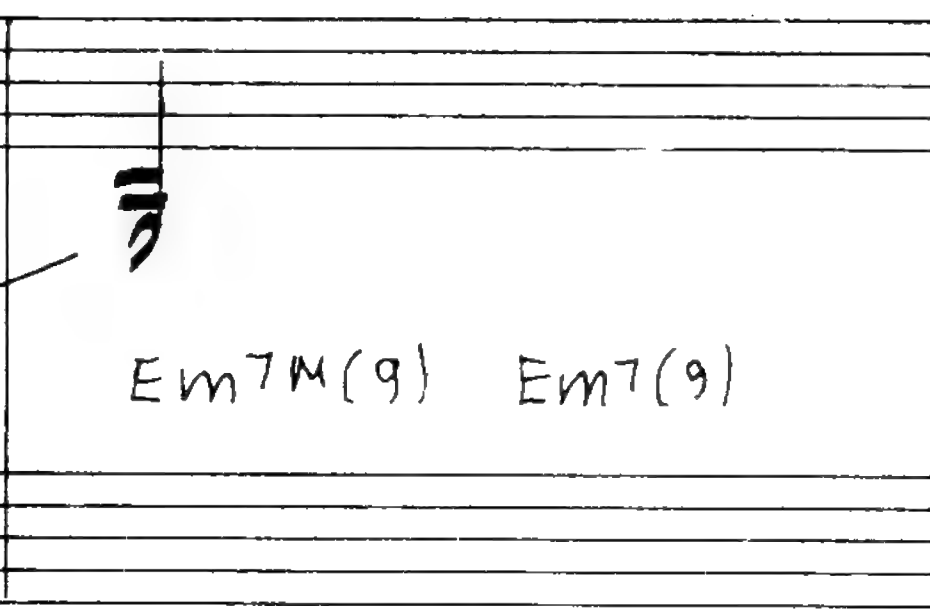
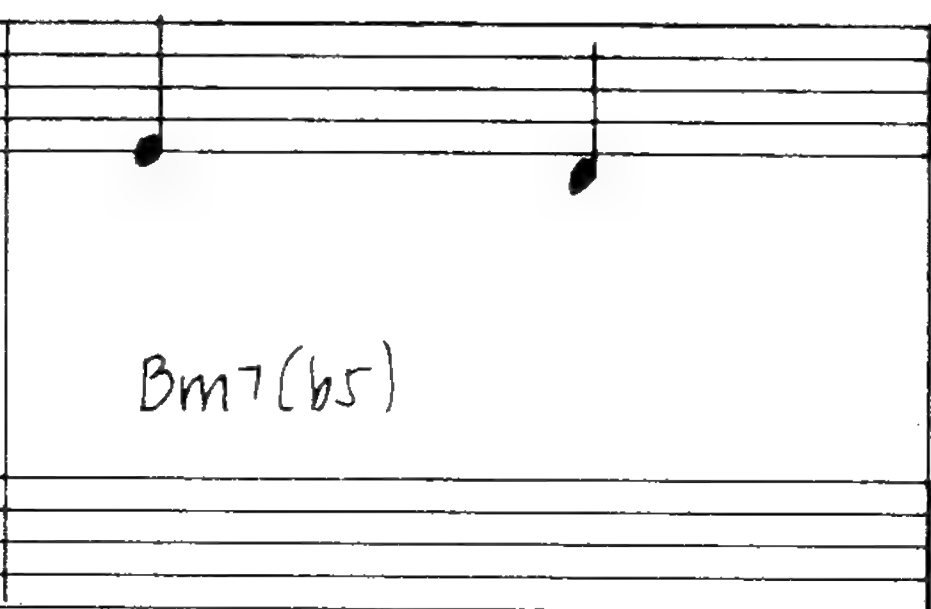
Handwritten musical notation for the first system, featuring three measures with chords C#m7(b5), F#7(b13), and B7(9)4. The notation includes notes on a five-line staff with various accidentals and a final measure with a fermata.

Handwritten musical notation for the second system, featuring three measures with chords B7(9)4, F7(13), and a final measure with a wavy line. The notation includes notes on a five-line staff with various accidentals and a final measure with a wavy line.

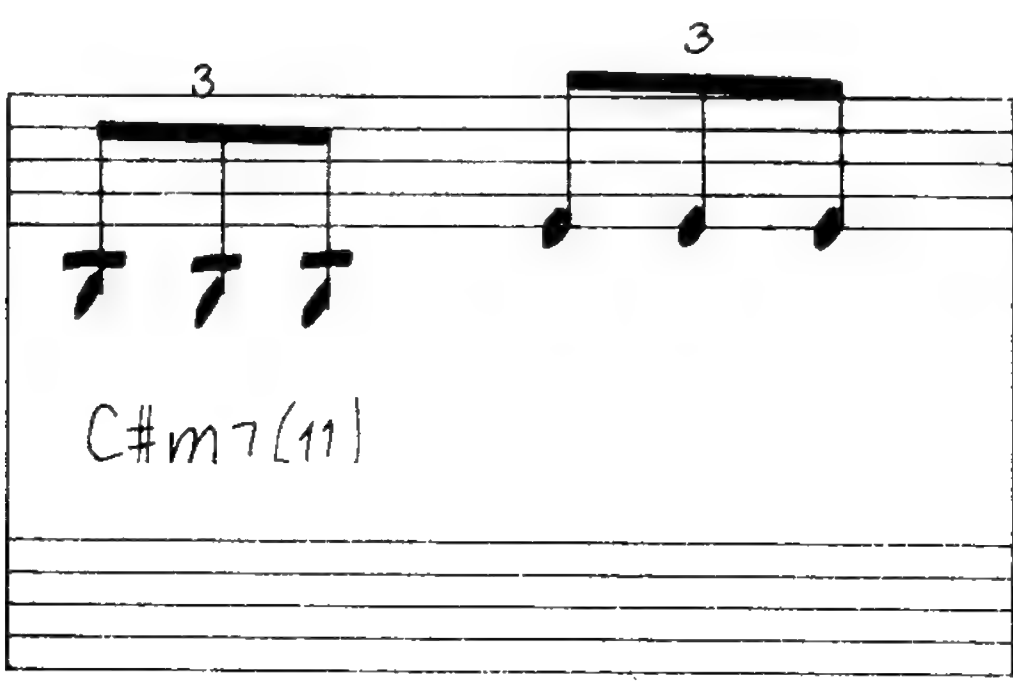
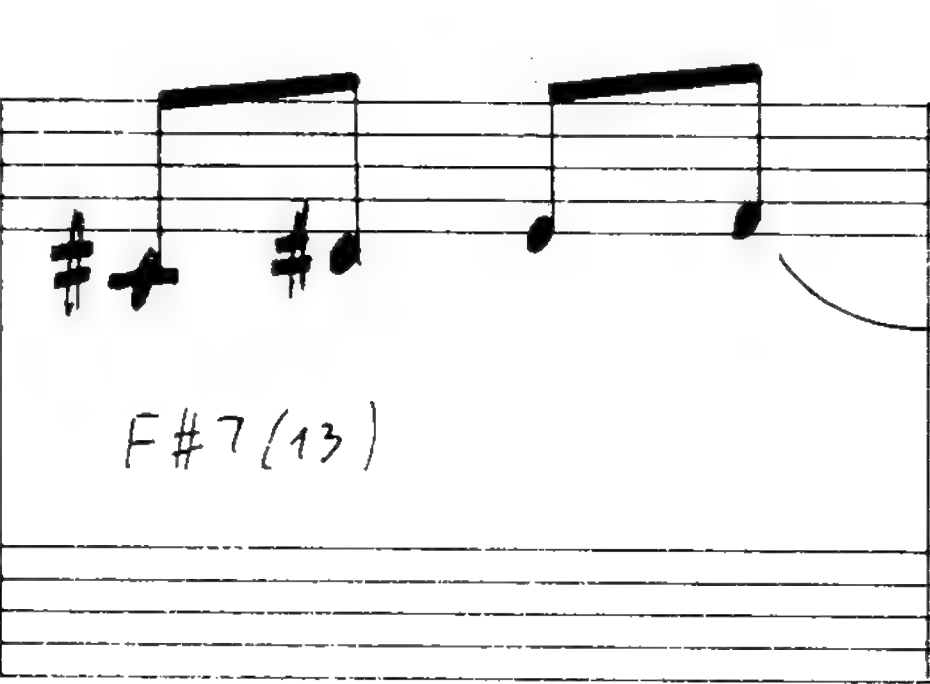
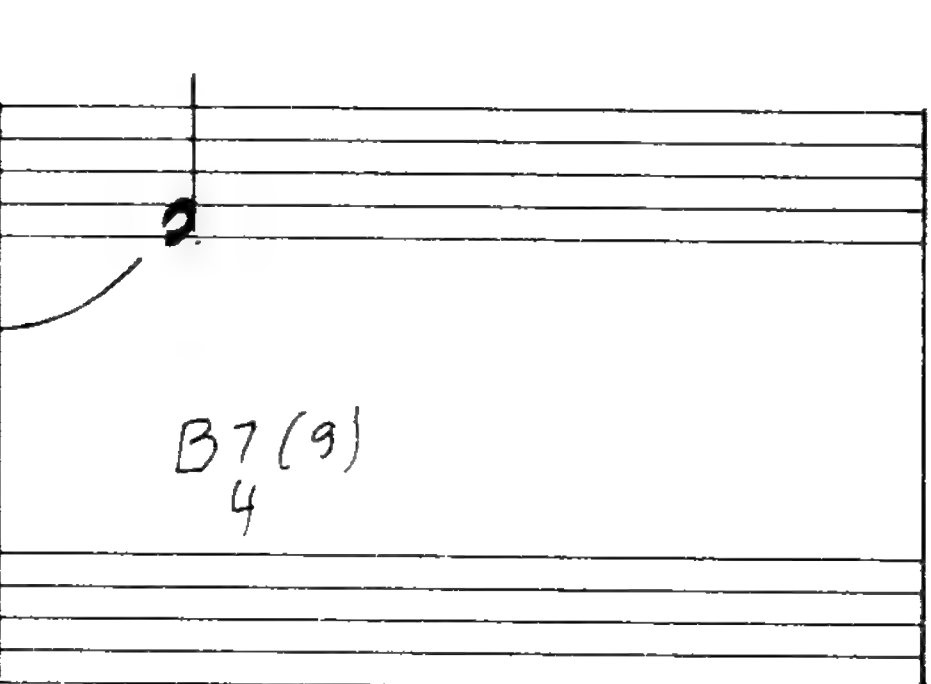
*canto*

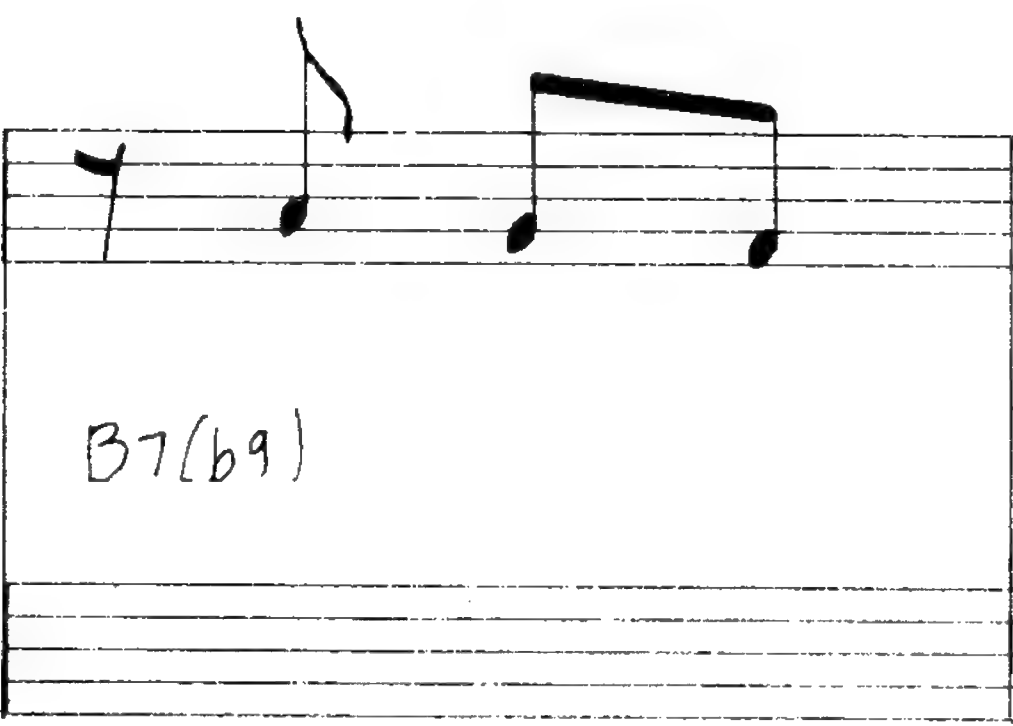
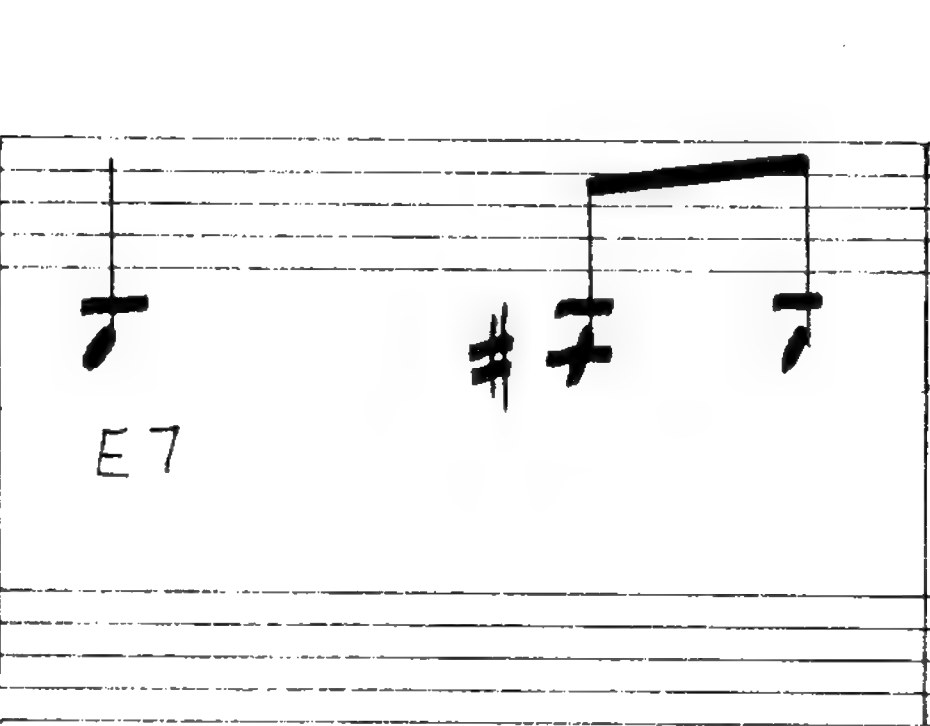
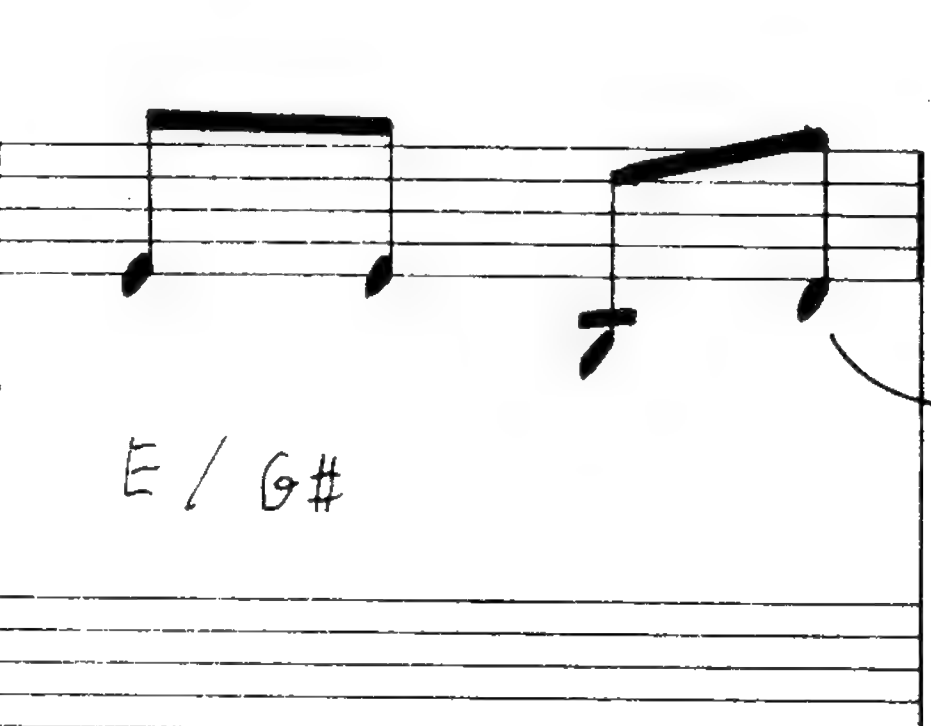
Handwritten musical notation for the third system, featuring two measures with chords Em7(9) and C/Bb. The notation includes notes on a five-line staff with various accidentals and a final measure with a wavy line.

Handwritten musical notation for the fourth system, featuring three measures with chords C/Bb, F#m7(b5), and B7(b9). The notation includes notes on a five-line staff with various accidentals and a final measure with a wavy line.

 <p>Em7(9)</p>	 <p>Em7M(9) Em7(9)</p>	 <p>Bm7(b5)</p>
--	--	--

 <p>E7(b9)</p>	 <p>Am7M</p>	 <p>D7(9) 4</p>
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 <p>C#m7(11)</p>	 <p>F#7(13)</p>	 <p>B7(9) 4</p>
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 <p>B7(b9)</p>	 <p>E7</p>	 <p>E / G#</p>
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Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes accidentals, slurs, and dynamic markings.

**Chords and Melodic Lines:**

- Am7(9)**: Melodic line starting with a slur over the first two notes.
- A#dim.**: Melodic line starting with a slur over the first two notes.
- G/B**: Melodic line starting with a slur over the first two notes.
- C7M**: Melodic line starting with a slur over the first two notes.
- Bm7(b5)**: Melodic line starting with a slur over the first two notes.
- E7(b9)**: Melodic line starting with a slur over the first two notes.
- A/C#**: Melodic line starting with a slur over the first two notes.
- Cm6**: Melodic line starting with a slur over the first two notes.
- G/B**: Melodic line starting with a slur over the first two notes.
- Bbdim(b13)**: Melodic line starting with a slur over the first two notes.
- Am7**: Melodic line starting with a slur over the first two notes.
- Am7/G**: Melodic line starting with a slur over the first two notes.
- F#m7(b5)**: Melodic line starting with a slur over the first two notes.
- F7**: Melodic line starting with a slur over the first two notes.
- E7(13)**: Melodic line starting with a slur over the first two notes.
- E7(b13)**: Melodic line starting with a slur over the first two notes.
- Am7**: Melodic line starting with a slur over the first two notes.
- A#dim.**: Melodic line starting with a slur over the first two notes.
- G/B**: Melodic line starting with a slur over the first two notes.
- C7M**: Melodic line starting with a slur over the first two notes.
- C7M/B**: Melodic line starting with a slur over the first two notes.
- Am7**: Melodic line starting with a slur over the first two notes.
- Am7/G**: Melodic line starting with a slur over the first two notes.
- F#m7(b5)**: Melodic line starting with a slur over the first two notes.
- B7(b9)**: Melodic line starting with a slur over the first two notes.
- Dm6/F**: Melodic line starting with a slur over the first two notes.
- E7(b9)**: Melodic line starting with a slur over the first two notes.
- Em7(9)**: Melodic line starting with a slur over the first two notes.
- B7(b9)**: Melodic line starting with a slur over the first two notes.

**Other markings:**

- 1.** and **2.** markings indicating first and second endings.
- AO** (Alto) and **CASA 1 E** (Casa 1 E) markings.

$Dm_9^6/F$   $E7(b9)$   $Am7(9)$

$Am7(9)$   $Em7$   $Em/D\#$   $Em/D$   $Em/C\#$

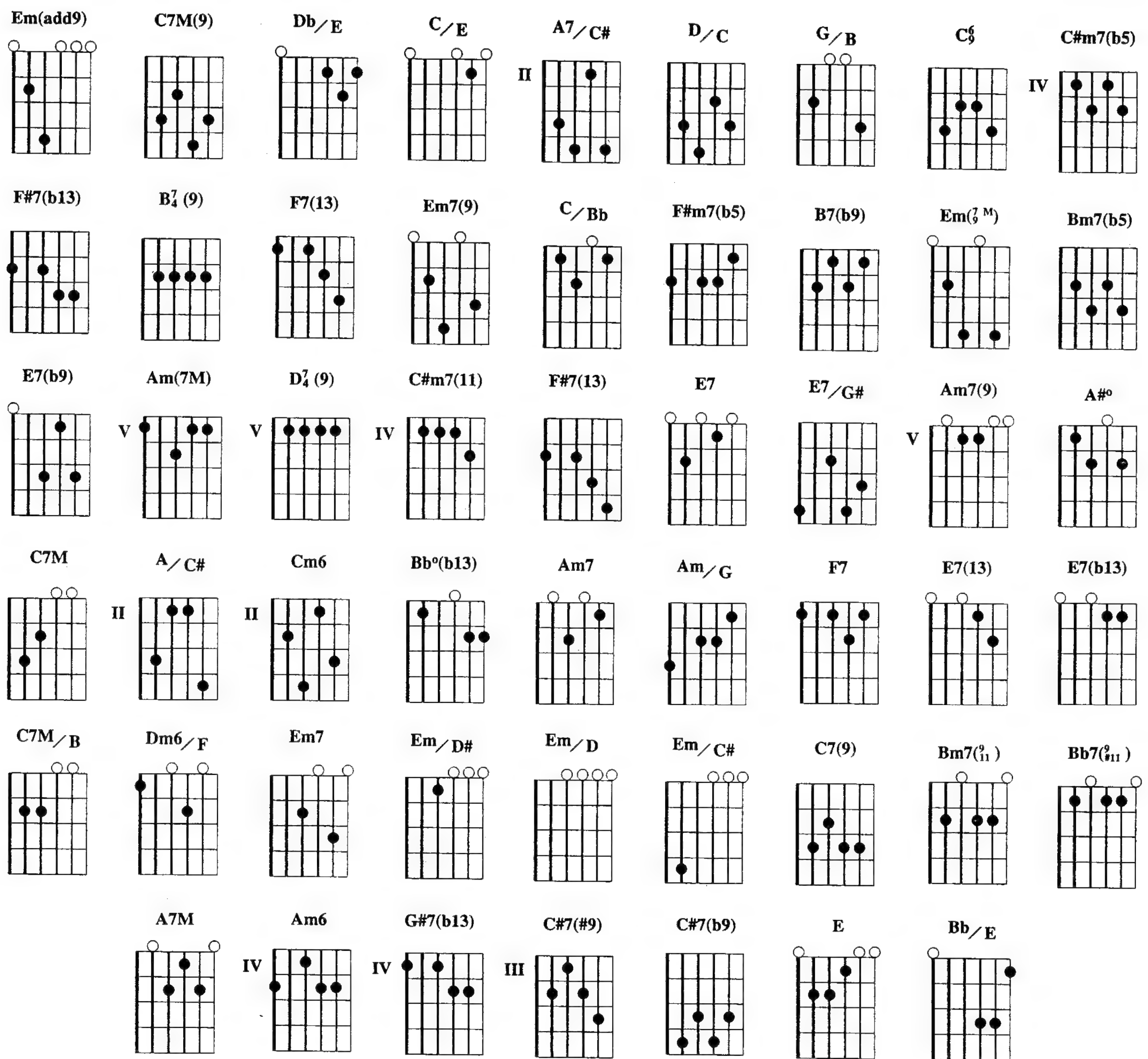
$C7(9)$   $B7(b9)$   $Bm_9^{(11)}$

$Bb_9^{(\#11)}$   $A7M$   $Am_6$

$G\#7(b13)$   $C\#7(\#9)$   $C\#7(b9)$   $F\#7(13)$   $C7(9)$

$B7(9)$   $B7(b9)$   $Bm_9^{(11)}$   $Bb7(\#9)$





**Introdução:** Em(add9) / / / C7M(9) / / / Em(add9) / / / C7M(9) / Db/E C/E / A7/C# / D/C / G/B / C6 / C#m7(b5) / F#7(b13) / B4(9) / / / F7(13) / / /

Em7(9) / / / C/Bb / / / F#m7(b5) / B7(b9)  
Ho—je não tem dan—ça Não tem mais menina de trança Nem chei—ro de

/ Em7(9) / Em(7M) Em7(9) Bm7(b5) / E7(b9) / Am(7M) / D4(9)  
lança no ar Ho—je não tem fre—vo Tem gen—te

/ C#m7(11) / F#7(13) / B4(9) / B7(b9) /  
que passa com medo E na praça ninguém pra cantar Me lembro

E7 / E7/G# / Am7(9) / A#o / G/B / C7M /  
tanto E é tão grande a sauda—de Que até parece verdade Que o tempo inda pode

Bm7(b5) / E7(b9) / A/C# / Cm6 / G/B /  
voltar Tempo da praia De Ponta de Pedra Das noites de lua Dos blocos de

**Bb°(b13)** / **Am7** **Am/G** **F#m7(b5)** **F7** **E7(13)** / **E7(b13)**  
 rua Do susto e a carreira Na carambo-leira do bumba-meu-boi Que tempo que foi

/ **Am7** / **A#°** / **G/B** / **C7M** **C7M/B** **Am7** **Am/G** **F#m7(b5)**  
 Agulha frita, mungunzá Cravo e canela Serenata eu fiz pra ela Cada noite

**B7(b9)** **Dm6/F** / **E7(b9)** / **Am7** / **A#°** / **G/B** / **C7M** **C7M/B**  
 de luar Agulha frita, mungunzá Cravo e canela Serenata eu fiz pra

**Am7** **Am/G** **F#m(b5)** **B7(b9)** **Em7(9)** / **B7(b9)** / **Em7(9)** / / / **C/Bb** /  
 ela Cada noite de luar Mas ho—je não tem dan—ça Não tem

/ **F#m7(b5)** / **B7(b9)** / **Em7(9)** / **Em(9<sup>M</sup>)** **Em7(9)** **Bm7(b5)** /  
 mais menina de trança Nem chei—ro de lança no ar Ho—je

**E7(b9)** / **Am(7M)** / **D4°(9)** / **C#m7(11)** / **F#7(13)**  
 não tem fre—vo Tem gen—te que passa com medo E na praça ninguém

**B4°(9)** / **B7(b9)** / **E7** / **E7/G#** / **Am7(9)** / **A#°** /  
 pra cantar Me lembro tanto E é tão grande a sauda—de Que até parece

**G/B** / **C7M** / **Bm7(b5)** / **E7(b9)** / **A/C#** / **Cm6**  
 verdade Que o tempo inda pode voltar Tempo do curso na Rua da Aurora

/ **G/B** / **Bb°(b13)** / **Am7** **Am/G** **F#m7(b5)**  
 É moço no passo Menino e senhora Do bonde de Olinda Pra baixo e pra cima Do

**F7** **E7(13)** / **E7(b13)** / **Am7** / **A#°** / **G/B** / **C7M**  
 caramanchão Esqueço mais não E frevo ainda Ape—sar da quarta-feira No Cordão da

**C7M/B** **Am7** **Am/G** **F#m7(b5)** **B7(b9)** **Dm6/F** / **E7(b9)** / **Am7** / **A#°**  
 Sai—deira Vendo a vida se enfeitar E frevo ainda Apesar da

/ **G/B** / **C7M** **C7M/B** **Am7** **Am/G** **F#m7(b5)** **B7(b9)** **Dm6/F** / **E7(b9)** /  
 quarta-feira No Cor—dão da Sai—deira Vendo a vida se enfeitar E frevo

**Am7(9)** / / / **Em7** **Em/D#** **Em/D** **Em/C#** **C7(9)** / **B7(b9)** / **Bm7(9<sub>11</sub>)** /  
 ainda Apesar da quarta-feira No Cordão da Sai—deira Vendo a vida se enfeitar

**Bb7(9<sub>11</sub>)** / **A7M** / **Am6** / **G#7(b13)** / **C#7(#9)** **C#7(b9)** **F#7(13)** **C7(9)** **B4°(9)** **B7(b9)** **Bm7(9<sub>11</sub>)** / **Bb7(9<sub>11</sub>)** /  
**A7M** / **Am6** / **G#7(b13)** / **C#7(#9)** **C#7(b9)** **F#7(13)** **C7(9)** **B4°(9)** **B7(b9)** **E** / / / / / **Bb/E**



# O SERTÃO

Edu Lobo

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes and rests across four measures.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes and rests across four measures, with a bracket indicating a triplet of eighth notes in the second measure. The text "(viola capira)" is written below the first measure, and "(canto)" is written below the fourth measure.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes and rests across four measures, with a bracket indicating a triplet of eighth notes in the second measure. The text "C7(#9)" is written below the first measure, and "1." is written below the second, third, and fourth measures.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes and rests across four measures, with a bracket indicating a triplet of eighth notes in the second measure. The text "C7(#9)" is written below the first measure, and "1." is written below the second, third, and fourth measures.

Handwritten musical notation for the fifth system, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a series of notes and rests across four measures, with a bracket indicating a triplet of eighth notes in the second measure. The text "F7(9)" is written below the first measure, "1." is written below the second and third measures, and "C7(#9)" is written below the fourth measure.





# O CIRCO MÍSTICO

Edu Lobo e Chico Buarque

**System 1:** Treble and Bass clefs, key signature of three sharps (F#, C#, G#), 3/4 time signature. Chords: E7M(9), A7M(9). A double bar line with a '2' and a slash indicates a repeat or a change in the bass line.

**System 2:** Vocal line (canto) in the treble clef. Chords: E7M(9), A7M(9), E7M(9), A7M(9).

**System 3:** Chords: E7M(9), A7M(9), C7M(9)/E.

**System 4:** Chords: Em/D, C#dim7M.

**System 5:** Chords: Em7(11), A7/E, Eb7(#11), D7M(9).

Handwritten musical notation for the first system. The melody line consists of eighth and quarter notes. The bass line contains the following chords:  $A_7(b9)$ ,  $D_7M(9)$ ,  $C\#m_7(9)$ ,  $F\#_7(b13)$ ,  $Bm_7$ , and  $Bm/A$ .

Handwritten musical notation for the second system. The melody line includes a double bar line and a key signature change to one sharp. The bass line contains the following chords:  $G\#m_7(9)$ ,  $C\#_7(b9)$ ,  $F\#_7M$ ,  $F\#m_7(9)$ ,  $B_7(b9)$ , and  $E_7M$ . The word "(Instr.)" is written above the final measure.

Handwritten musical notation for the third system. The melody line consists of quarter and eighth notes. The bass line contains the following chords:  $A_7M(9)$ ,  $E_7M(9)$ ,  $A_7M$ , and  $E_7M(9)$ .

Handwritten musical notation for the fourth system. The melody line consists of quarter and eighth notes. The bass line contains the following chords:  $A_7M$ ,  $E_7M$ ,  $A_7M(9)$ , and  $A_0$ . The final measure includes a fermata and a double bar line.



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and quarter notes, and a bass line with chords and a four-measure rest. Chord labels are: F#m7(9), B7(b9) with a 4-measure rest, B7(b9) B7(b9) with a 4-measure rest, E7M(9), and A7M(9).

(Inst.)

Handwritten musical notation for the second system, labeled "(Inst.)". It features a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth and quarter notes, and a bass line with chords. Chord labels are: E7M, A7M, and D#m7(b5).

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth and quarter notes, and a bass line with chords. Chord labels are: G#7(13), G#7(b13), C#m7(9), and C#m/B.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth and quarter notes, and a bass line with chords. Chord labels are: A#m7(b5), D#7(b9), and G#7M.

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp. The notation includes a melodic line with eighth and quarter notes, and a bass line with chords. Chord labels are: G#6, Gm7(b5), and C7(b9).

Handwritten musical notation for the first system, featuring three measures with chords F7M, F6, and Bm7(9). The notation includes various accidentals and note stems.

Handwritten musical notation for the second system, featuring three measures with chords E7(b9), A7M, and B7(b9)<sub>4</sub>. The notation includes various accidentals and note stems.

Handwritten musical notation for the third system, featuring three measures with chords E7M(9), A7M(9), and E7M(9). The word "(canto)" is written above the first measure. The notation includes various accidentals and note stems.

Handwritten musical notation for the fourth system, featuring three measures with chords A7M(9), E7M(9), and A7M(9). The notation includes various accidentals and note stems.

Handwritten musical notation for the fifth system, featuring three measures with chords E7M(9), A7M(9), and C7M(9)/E. The notation includes a slur over the first two measures and a slur over the third measure. The notation includes various accidentals and note stems.



Handwritten musical notation for guitar, showing a sequence of chords:  $A7M(9)/E$ ,  $F7M(9)/E$ , and  $E$ . The notation includes a treble and bass staff with a capo on the 1st fret.

$E7M(9)$ IV	$A7M(9)$ III	$C7M(9)/E$ VII	$Em/D$ IV	$C\#^o(7M)$ VIII	$Em7(11)$ VII	$A7/E$ VI	$Eb7(\#11)$ V
$D7M(9)$ IV	$A_4^7(b9)$ III	$C\#m7(9)$	$F\#7(b13)$	$Bm7$	$Bm/A$	$G\#m7(9)$ IV	$C\#7(b9)$
$F\#7M$	$F\#m7(9)$ II	$B_4^7(b9)$	$E7M$	$A7M$	$B7(b9)$	$D\#m7(b5)$ VI	$G\#7(13)$ IV
$G\#7(b13)$ IV	$C\#m/B$	$A\#m7(b5)$ V	$D\#7(b9)$ V	$G\#7M$ IV	$G\#6$ III	$Gm7(b5)$	$C7(b9)$
$F7M$	$F6$	$Bm7(9)$	$E7(b9)$	$A7M(9)/E$ IV	$F7M(9)/E$	$E$	

**Introdução: E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / /**

**E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / /**  
Não Não sei se é um tru—que banal Se um invisí—vel cordão Sustenta a

**A7M(9) / / C7M(9)/E / / / / Em/D / / / / C#º(7M) / / / /**  
vi—da re—al Cordas de uma orques—tra Sombras de um artis—ta Palcos

**/ / Em7(11) / / A7/E / / Eb7(9) / / D7M(9) / / A4(b9) / / D7M(9) / /**  
de um plane—ta E as dançarinas no grande final Chove tan—ta flor

**C#m7(9) / F#7(b13) Bm7 / Bm/A G#m7(9) C#7(b9) / F#7M / / F#m7(9) / B4(b9) / E7M / /**  
Que, sem re—fletir Um ardo—roso espec—tador Vira co—libri

**A7M(9) / / E7M(9) / / A7M / / E7M(9) / / A7M / / E7M / / A7M(9) / / E7M(9) / /**  
Qual Não sei se é

**A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / C7M(9)/E / / /**  
no—va i—lusão Se após o sal—to mortal Existe outra en—carna—ção

**/ / Em/D / / / / C#º(7M) / / / / Em7(11) / / A7/E /**  
Membros de um elen—co Malas de um desti—no Partes de uma orques—tra

**/ / Eb7(9) / / D7M(9) / / A4(b9) / / D7M(9) / / C#m7(9) / F#7(b13) Bm7 /**  
Duas meninas no imenso vagão Negro re—fletor Flores de organ—di E o

**Bm/A G#m7(9) C#7(b9) / F#7M / / F#m7(9) B4(b9) / / B7(b9) / E7M(9) / / A7M(9) / /**  
grito do homem vo—ador Ao cair em si

**E7M(9) / / A7M(9) / / E7M / / A7M / / D#m7(b5) / / G#7(13) / G#7(b13) C#m7(9) / / C#m/B / /**

**A#m7(b5) / / D#7(b9) / / G#7M / / G#6 / / Gm7(b5) / / C7(b9) / / F7M / / F6 / / Bm7(9) / / E7(b9) / /**

**A7M / / B4(b9) / / E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / /**  
Não sei se é vi—da real Um invisí—vel cor—dão Após

**A7M(9) / / C7M(9)/E / / A7M(9)/E / / F7M(9)/E / / E**  
o sal—to mor—tal



# PONTEIO

Edu Lobo e Capinan

*Allegro*

1.

Em<sup>7M</sup>(9) % % %

F6(7M) % % %

2.

Em<sup>7M</sup>(9) F6(7M) % % %

CANTO

Em<sup>7M</sup>(9) % % %

F6(7M) % % %



Am<sup>7</sup>(9)      G<sup>#</sup>7(<sup>#</sup>5)      Am<sup>7</sup>(9) / G      Am<sup>9</sup> / F<sup>#</sup>

C<sup>7</sup>M      C<sup>7</sup>M / B      Am<sup>7</sup>(9)      Gm6

F<sup>#</sup>m7      F<sup>#</sup>7(<sup>#</sup>11)      E<sup>6</sup>(9)      D<sup>6</sup>(9)

E<sup>6</sup>(9)      D<sup>6</sup>(9)      Em<sup>7</sup>M(9)      ./.

F<sup>7</sup>M(6)      ./.      Em<sup>7</sup>M(9)      ./.      F<sup>7</sup>M(6)      ./.

AO  2 VEZES,  
depois 





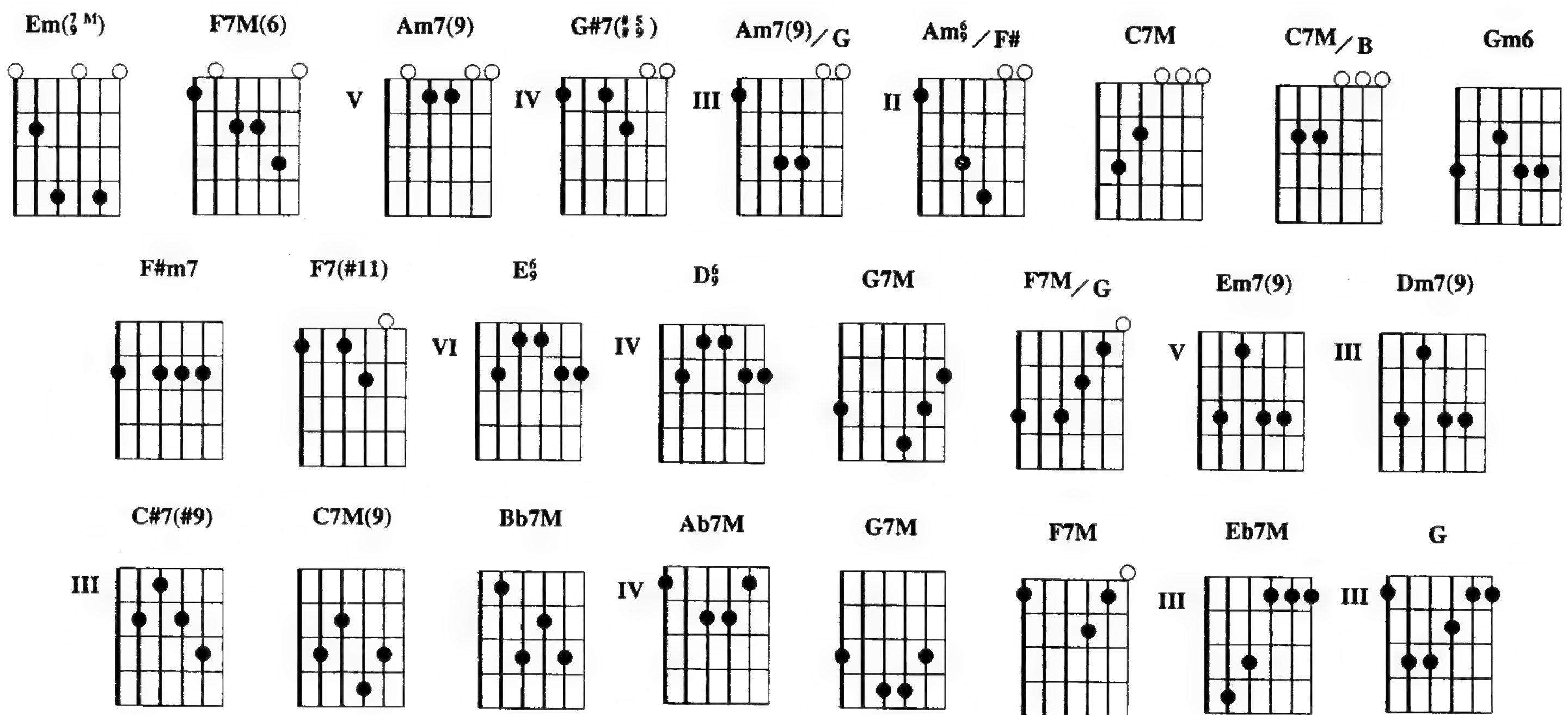
Handwritten musical notation for the first system, consisting of four measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The chords are: G7M, F7M/G, G7M, F7M/6.

Handwritten musical notation for the second system, consisting of four measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The chords are: Em7(9), ./. , Dm7(9), ./. .

Handwritten musical notation for the third system, consisting of four measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The chords are: C#7(#9), ./. , C#7M(9), ./. .

Handwritten musical notation for the fourth system, consisting of four measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The chords are: Bb7M, Ab7M, G7M, F7M Eb7M Eb7M.

Handwritten musical notation for the fifth system, consisting of two measures. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter). The chords are: Eb7M, G.



**Introdução:** Em(7 M) / / / / / / / F7M(6) / / / / / / / Em(7 M) / / / / / / / F7M(6) / / / / / / /

Em(7 M) / / / / / / / F7M(6) /  
Era um, era dois, era cem Era o mundo chegando e ninguém Que soubesse que eu

/ / / / / / / Em(7 M) / / / / / / /  
sou violeiro Que me desse ou amor ou dinheiro Era um, era dois, era cem Vieram pra

/ / / F7M(6) / / / / / / / Am7(9)  
me perguntar Ô, você, de onde vai, de onde vem Diga logo o que tem pra contar

/ / G#7(#5) / / Am7(9)/G / / Am6/F# / / C7M / / C7M/B  
Parado no meio do mun—do Senti chegar meu momen—to Olhei pro mun—do

/ / Am7(9) / / Gm6 / / F#m7 / F7(#11) / E6 / / D6  
e nem vi—a Nem sombra, nem sol, nem ven—to Quem me dera ago—ra Eu

/ / E6 / / D6 / E6 / / D6 / E6 / / D6 / E6  
tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse a viola pra cantar

/ / D6 / / E6 / / D6 / E6 / / D6 /  
Quem me dera ago—ra Eu tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse

E6 / / D6 / / Em(7 M) / / / F7M(6) / / / Em(7 M) / / / F7M(6) / / / Em(7 M)  
a viola pra cantar (Pra cantar) Era

/ / / / / / / F7M(6) / / / / / / /  
um dia, era claro, quase meio Era um canto calado, sem ponteio Violência, viola, violeiro

/ / / / / / / Em(7 M) / / / / / / /  
Era morte em redor, mundo inteiro Era um dia, era claro, quase meio Tinha um que jurou

/ / F7M(6) / / / / / / / Am7(9) /  
me quebrar Mas não lembro de dor nem receio Só sabia das ondas do mar Jogaram

G#7(#5) / / Am7(9)/G / / Am6/F# / / C7M / / C7M/B  
a viola no mun—do Mas fui lá no fundo buscar Se eu tomo a viola



/ Am7(9) / Gm6 / F#m7 / F7(#11) / E9 / D9 /  
ponteio Meu canto não posso parar, não Quem me dera ago—ra Eu tivesse

E9 / D9 / E9 / D9 / E9 / D9 / E9 /  
a viola pra cantar (Ponteio) Quem me dera ago—ra Eu tivesse a viola pra cantar (Ponteio)

/ D9 / E9 / D9 / E9 / D9 /  
Quem me dera ago—ra Eu tivesse a viola pra cantar (Ponteio) Quem me dera ago—ra Eu

/ E9 / D9 / Em(7 M) / / / F7M(6) / / / Em(7 M) / / / F7M(6) / / / Em(7 M) /  
tivesse a viola pra cantar Era um,

/ / / / F7M(6) / / / /  
era dois, era cem Era um dia, era claro, quase meio Encerrar meu cantar já convém Prometendo

/ / Em(7 M) / / / / F7M(6) /  
um novo ponteio Certo dia que sei por inteiro Eu espero, não vá demorar Este dia estou

/ / / / Am7(9) / G#7(# 9 ) / Am7(9)/G  
certo que vem Digo logo o que vim pra buscar Correndo no meio do mun—do

/ Am9 / F# / C7M / C7M / B / Am7(9) / Gm6  
Não deixo a viola de la—do Vou ver o tempo muda—do E um novo lugar pra

/ F#m7 / F7(#11) / E9 / D9 / E9 / D9 / E9  
cantar Quem me dera ago—ra Eu tivesse a viola pra cantar Quem me

/ D9 / E9 / D9 / E9 / D9 / E9  
dera ago—ra Eu tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse a viola pra

/ D9 / G7M / F7M / G / G7M / F7M / G / Em7(9) /  
cantar Quem me dera ago—ra Eu tivesse a viola pra cantar Quem

/ / Dm7(9) / / / C#7(#9) / / / C7M(9) / / / Bb7M /  
me de—ra ago—ra Eu tivesse a vio—la pra cantar Quem me dera

Ab7M / G7M F7M Eb7M / / / G  
ago—ra Eu tivesse a viola pra can—tar

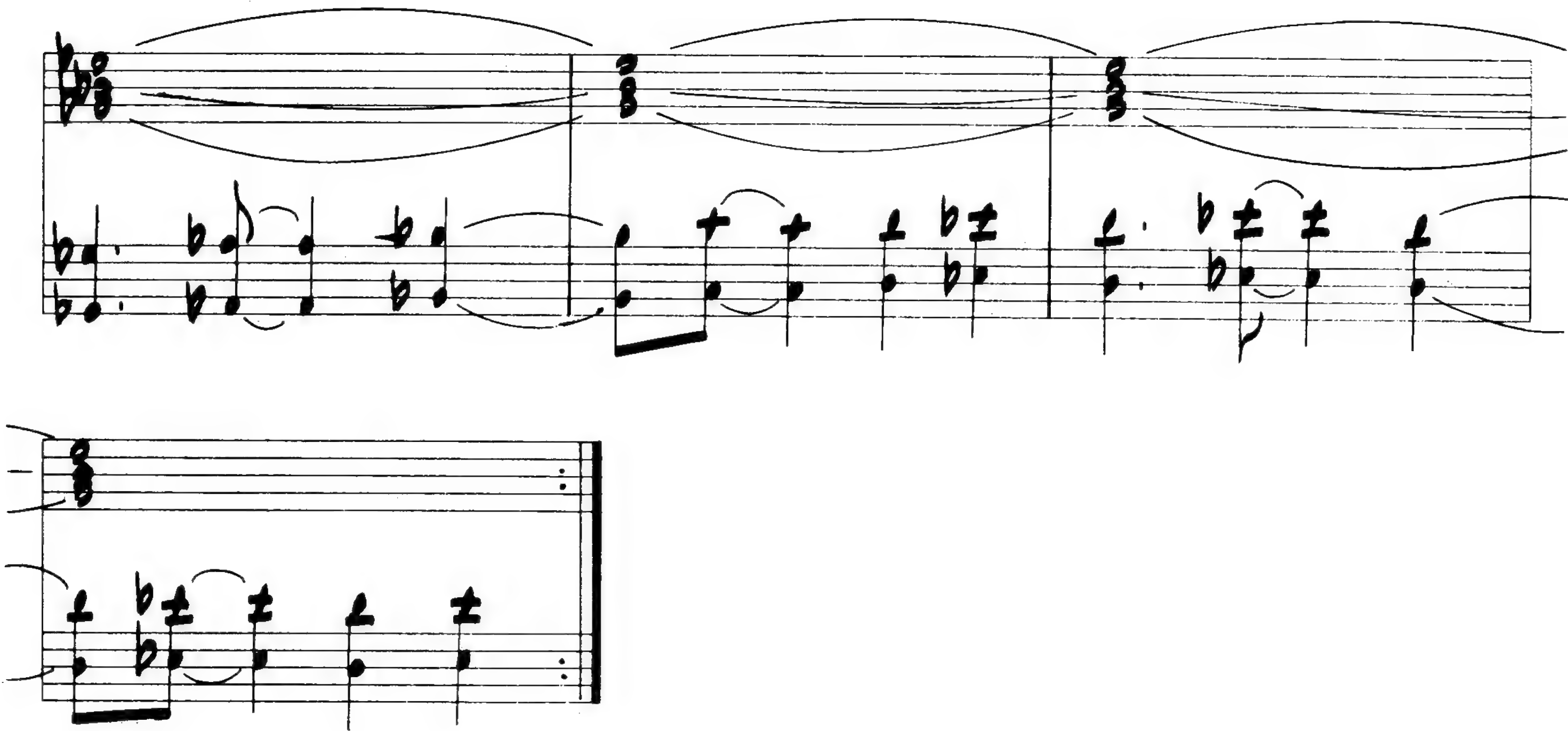
# OREMUS

Edu Lobo

Andante

Handwritten musical score for "OREMUS" by Edu Lobo, marked "Andante". The score consists of five systems, each with a treble and bass staff. The music features complex harmonic structures with frequent changes in key signature and time signature. The first system starts in C major with a 3/4 time signature. Subsequent systems show changes to 4/4, 3/4, and 2/4. The notation includes many accidentals (sharps, flats, naturals), ties, and a triplet in the first system. The piece concludes with a final 4/4 measure in the fifth system.





# PIANINHO

Edu Lobo e Aldir Blanc

First system of musical notation. The treble clef staff contains a melodic line with various accidentals. The bass clef staff contains a bass line. Chord symbols are written below the bass staff.

Chord symbols:  $E m 7 (b 5)$   $A 7 (b 13)$   $B m 7 (b 5)$   $E 7 (b 13)$   $A m 7$   $D 7 (9)$

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Chord symbols are written below the bass staff.

Chord symbols:  $G 7 (9)$   $D b 7 M$   $D b 7 (\# 9)$  *canto*

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Chord symbols are written below the bass staff.

Chord symbols:  $D b 7 (\# 9)$   $C 7 M$   $A b m 6$   $G 7 (b 13)$

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Chord symbols are written below the bass staff.

Chord symbols:  $C 7 M$   $F \# m 7 (b 5)$   $B 7 (b 9)$   $E m 7$

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Chord symbols are written below the bass staff.

Chord symbols:  $E b d i m$   $D m 7 (9)$   $G 7 (b 9)$



1. 2.

C7M C7M C7M

C7M B7(b9) [instr.] Em7(9) F#m7(b5) B7(b9)

E7M Am7(9) D7(9) G7M Em7

C#m7(b5) F#7 B7M B7M

G7(9)<sub>4</sub> G7(b9) Dm7(b5)

Ao *canto*

<p>G7<sub>4</sub>(b9)</p>	<p>C7M</p>
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<p>(trsr.) F#m7(b5)</p>	<p>B7(b9)</p>	<p>Em7(b5)</p>
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<p>A7(b13)</p>	<p>Dm7</p>	<p>G7<sub>4</sub>(b9)</p>
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<p>C7M</p>	<p>Am7</p>	<p>Fm7</p>
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<p>Bb7(9)</p>	<p>Eb<sub>9</sub></p>	<p>D7(b9)</p>
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G7M      Am/G      G7M      *canto*

Db7(#9)      C7M      Abm6      G7(b13)

C7M      F#m7(b5)      B7(b9)      Em7

Eb dim      Dm7(9)      G7(b9)

(instr.)  
C7M      Bb7(9)

Handwritten musical notation on a grand staff. The top staff contains a melodic line with various accidentals and a 3/4 time signature. The bottom staff contains a bass line with a 3/4 time signature and a 'RALL' (Ritardando) marking. Chord symbols are written below the staves: Em7(b5), A7(b9) (can't), G7(b9), and C9/6.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with various accidentals and a 3/4 time signature. The bottom staff contains a bass line with a 3/4 time signature and a 'RALL' (Ritardando) marking. Chord symbols are written below the staves: D#° and E°.

Grid of 28 guitar chord diagrams with labels and Roman numerals:

Em7(b5) VII	A7(b13) V	Bm7(b5)	E7(b13)	Am7 V	D7(9) IV	G <sub>4</sub> <sup>7</sup> (9)	Db7M
Db7(#9)	C7M III	Abm6	G7(b13)	F#m7(b5)	B7(b9)	Em7	
Eb°	Dm7(9) III	G <sub>4</sub> <sup>7</sup> (b9)	Em7(9)	E7M	Am7(9) V	G7M	
C#m7(b5) IV	F#7	B7M	G7(b9)	Dm7(b5)	Dm7	Fm7	
Bb7(9)	Eb <sub>6</sub> <sup>7</sup> V	D7(b9) IV	Am/G	Db <sub>4</sub> <sup>7</sup> (9)	A7(b9) II	C <sub>9</sub> <sup>7</sup>	



**Introdução: Em7(b5) A7(b13) Bm7(b5) E7(b13) Am7 D7(9) G<sub>4</sub><sup>7</sup>(9) / Db7M / / / Db7(#9) / / /**

**Db7(#9) / C7M / Abm6 G7(b13) C7M /**  
Em vez de ir bem direto àquele assunto que me traz Eu vim chorando leve de viés...

**F#m7(b5) B7(b9) Em7 / Eb° / Dm7(9) /**  
Gravei de ouvido tantas confissões musicais Mó——veis e imóveis tramas que a onda faz

**G<sub>4</sub><sup>7</sup>(b9) / C7M / / / Db7(#9) / C7M /**  
Tangendo a lua branca no convés E sem negar o sonho não botei nada demais — Um

**Abm6 G7(b13) C7M / F#m7(b5) B7(b9) Em7 / Eb°**  
truque se transforma num revés E uma voz de longe disse assim: Ô rapaz Fal——ta de

**/ Dm7(9) / G<sub>4</sub><sup>7</sup>(b9) / C7M / / B7(b9) Em7(9) / F#m7(b5) B7(b9) E7M /**  
medida só revela o incapaz Imita a simetria das marés

**Am7(9) D7(9) G7M Em7 C#m7(b5) F#7 B7M / / / G<sub>4</sub><sup>7</sup>(9) / G7(b9) / Db7(#9) / C7M**  
Falando em chopp, bonde, bandolim,

**/ Abm6 G7(b13) C7M / F#m7(b5) B7(b9) Em7**  
retratos, jazz Moderna e lá do tempo do mil réis Lembrando então que agora daqui a pouco

**/ Eb° / Dm7(b5) / G<sub>4</sub><sup>7</sup>(b9) / C7M / / /**  
é jamais Na——zareths, valzinhos, tons, garotos, raveis —reconheci a voz do Radamés

**F#m7(b5) / B7(b9) / Em7(b5) / A7(b13) / Dm7 / G<sub>4</sub><sup>7</sup>(b9) / C7M / Am7 / Fm7 / Bb7(9) / Eb<sub>9</sub> / D7(b9) /**

**G7M / Am / G / G7M / F#m7(b5) B7(b9) Em7 / Eb° /**  
Lembrando então que agora daqui a pouco é jamais Na——zareths, valzinhos,

**Dm7(9) / G<sub>4</sub><sup>7</sup>(b9) / C7M / / / G7(b9) / C<sub>9</sub>**  
tons, garotos, raveis —reconheci a voz do Radamés Reconheci a voz do Radamés

# PRA DIZER ADEUS

Edu Lobo e Torquato Neto

Andante

First system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in the first staff, with notes and rests. Below the staff, there are three measures of chords: B7(13), B7(b13), and E7(9) with a 4 below it. The second and third staves are empty.

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in the first staff, with notes and rests. Below the staff, there are three measures of chords: E7(b9), Am7M and Am6, and D7(9). The second and third staves are empty.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in the first staff, with notes and rests. Below the staff, there are four measures of chords: G7(9) with a 4 below it, G7(b9), C7M(#5), and Bb7(#11). The second and third staves are empty.

Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in the first staff, with notes and rests. Below the staff, there are three measures of chords: Am6, G#dim(b13), and Cm7/G. The second and third staves are empty.



Handwritten musical notation for the first system. The notation is on a single staff with a treble clef. It consists of three measures. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (B), with the chord label  $F\#dim$  below. The second measure contains a triplet of eighth notes (B, C, D) and a quarter note (E), with the chord label  $Dm6/F$  below. The third measure contains a triplet of eighth notes (F, G, A) and a quarter note (B), with the chord label  $E7(4)$  below. The fourth measure contains a triplet of eighth notes (C, D, E) and a quarter note (F), with the chord label  $E7(b13)$  below.

Handwritten musical notation for the second system. The notation is on a single staff with a treble clef. It consists of three measures. The first measure contains a quarter note (F), a quarter note (G), and a quarter note (A), with the chord label  $Am7$  below. The second measure contains a quarter note (B), a quarter note (C), and a quarter note (D), with the chord label  $Fm7(9)$  below. The third measure contains a quarter note (E), a quarter note (F), and a quarter note (G), with the chord label  $E7(\#9)$  below. The fourth measure contains a quarter note (A), a quarter note (B), and a quarter note (C), with the chord label  $Am6$  below.

Handwritten musical notation for the third system. The notation is on a single staff with a treble clef. It consists of three measures. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (B), with the chord label  $G\#dim(b13)$  below. The second measure contains a quarter note (C), a quarter note (D), and a quarter note (E), with the chord label  $Cm7/G$  below. The third measure contains a quarter note (F), a quarter note (G), and a quarter note (A), with the chord label  $F\#dim$  below.

Handwritten musical notation for the fourth system. The notation is on a single staff with a treble clef. It consists of three measures. The first measure contains a quarter note (F), a quarter note (G), and a quarter note (A), with the chord label  $Dm6/F$  below. The second measure contains a quarter note (B), a quarter note (C), and a quarter note (D), with the chord label  $E7(4)$  below. The third measure contains a quarter note (E), a quarter note (F), and a quarter note (G), with the chord label  $E7(b13)$  below. The fourth measure contains a quarter note (A), a quarter note (B), and a quarter note (C), with the chord label  $Am7(9)$  below.

Handwritten musical notation for the first system. The first measure contains a treble clef, a key signature of one flat (Bb), and a 7/4 time signature, with the chord  $D7(9)$  written below. The second measure contains a whole note G4 with a slur extending to the third measure, and the chord  $G7(9)$  with a subscript 4 written below. The third measure contains a triplet of eighth notes (G4, A4, Bb4) followed by a triplet of eighth notes (C5, Bb4, A4), with the chord  $G7(b9)$  with a subscript 4 written below.

Handwritten musical notation for the second system. The first measure contains a whole note C4 with a slur extending to the second measure, and the chord  $C6/G$  written below. The second measure contains a triplet of eighth notes (D4, E4, F#4) followed by a triplet of eighth notes (G4, F#4, E4), with the chord  $A7(9)$  with a subscript 4 written below. The third measure contains a whole note D4 with a slur extending to the end of the system, and the chord  $Dm7$  written below.

Handwritten musical notation for the third system. The first measure contains a triplet of eighth notes (D4, E4, F#4) followed by a triplet of eighth notes (G4, F#4, E4), with the chord  $Dm/c$  written below. The second measure contains a triplet of eighth notes (F#4, G4, A4) followed by a triplet of eighth notes (Bb4, Ab4, G4), with the chord  $B7(13)$  written below. The third measure contains a triplet of eighth notes (A4, Bb4, Ab4) followed by a triplet of eighth notes (G4, F#4, E4), with the chord  $E7(b9)$  written below.

Handwritten musical notation for the fourth system. The first measure contains a half note A3 with a slur extending to the second measure, and the chord  $Am6$  written below. The second measure contains a triplet of eighth notes (Bb4, Ab4, G4) followed by a triplet of eighth notes (F#4, E4, D4), with the chord  $G\#dim(b13)$  written below. The third measure contains a half note C4 with a slur extending to the end of the system, and the chord  $Cm7/G$  written below.



Handwritten musical notation on a staff with three measures. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (B), with the chord **F#dim** written below. The second measure contains a triplet of eighth notes (C, D, E) and a quarter note (F), with the chord **Dm6/F** written below. The third measure contains a triplet of eighth notes (F, G, A) and a quarter note (B), with the chord **E7(4)** written below. The fourth measure contains a triplet of eighth notes (C, D, E) and a quarter note (F), with the chord **E7(b13)** written below.

Handwritten musical notation on a staff with three measures. The first measure contains a whole note chord **F7M**. The second measure contains a whole note chord **Bb7M**. The third measure contains a whole note chord **Am6(9/11)**.

Diagram showing guitar fretboard positions for various chords, organized in four rows of eight diagrams each. Each diagram is labeled with a chord name and a Roman numeral indicating the fret position.

- Row 1: **B7(13)** (VII), **B7(b13)** (VII), **E7(9)** (VII), **E7(b9)** (VI), **Am(7M)** (V), **Am6** (IV), **D7(9)** (IV), **G7(9)** (IV).
- Row 2: **G7(b9)** (IV), **C7M(#5)** (IV), **Bb7(#11)** (V), **G#7(b13)** (III), **Cm7/G** (IV), **F#7** (IV), **Dm6/F** (IV), **E7** (IV).
- Row 3: **E7(b13)** (IV), **Am7(9)** (IV), **Fm7(9)** (IV), **E7(#9)** (IV), **G7(b9)** (IV), **C6/G** (IV), **A7(9)** (III), **A7(b5)** (IV).
- Row 4: **Dm7** (V), **Dm/C** (VI), **F7M** (VI), **Bb7M** (VI), **Am6(9/11)** (X).

**Introdução:** B7(13) / / / B7(b13) / / / E<sub>4</sub><sup>7</sup> (9) / / / E7(b9) / / / Am(7M) / Am6 / D7(9) / / / G<sub>4</sub><sup>7</sup> (9) /  
G7(b9) / C7M(#5) / / / Bb7(#11) / / /

Am6 / / / G#°(b13) / / / Cm7/G / / / F#° / / / Dm6/F /  
Adeus Vou pra não vol—tar E on—de quer que eu vá

/ / E<sub>4</sub><sup>7</sup> / / E7(b13) / / Am7(9) / / / Fm7(9) / E7(#9) / / Am6 / / /  
Sei que vou so—zi—nho Tão sozi—nho, amor

G#°(b13) / / / Cm7/G / / / F#° / / / Dm6/F / / / E<sub>4</sub><sup>7</sup>  
Nem é bom pen—sar Que eu não volto mais

/ / E7(b13) / / Am7(9) / / / D7(9) / / / G<sub>4</sub><sup>7</sup> (9) / / / G7(1 3/4) / / /  
Des—se meu ca—mi—nho Ah! Pe—na eu não

/ / C6/G / / / A<sub>4</sub><sup>7</sup> (9) / / / A7(b5) / / / Dm7 / / / Dm/C / / /  
sa—ber Co—mo te con—tar Que o amor foi

B7(13) / / B7(b13) / / E7(b9) / / / Am6 / / / G#°(b13) / / /  
tan—to E no entanto eu queria dizer Vem, eu só sei

/ / Cm7/G / / / F#° / / / Dm6/F / / / E<sub>4</sub><sup>7</sup> / / / E7(b13) / / / F7M / / /  
di—zer Vem, nem que seja só Pra dizer a—deus

Bb7M / / / Am6(1 1/2)



# PRA VOCÊ QUE CHORA

Edu Lobo e Gianfrancesco Guarnieri

*Andante*

Am<sup>7</sup>(9) Ab / C

B<sup>7</sup>M G#m<sup>7</sup> Eb / D

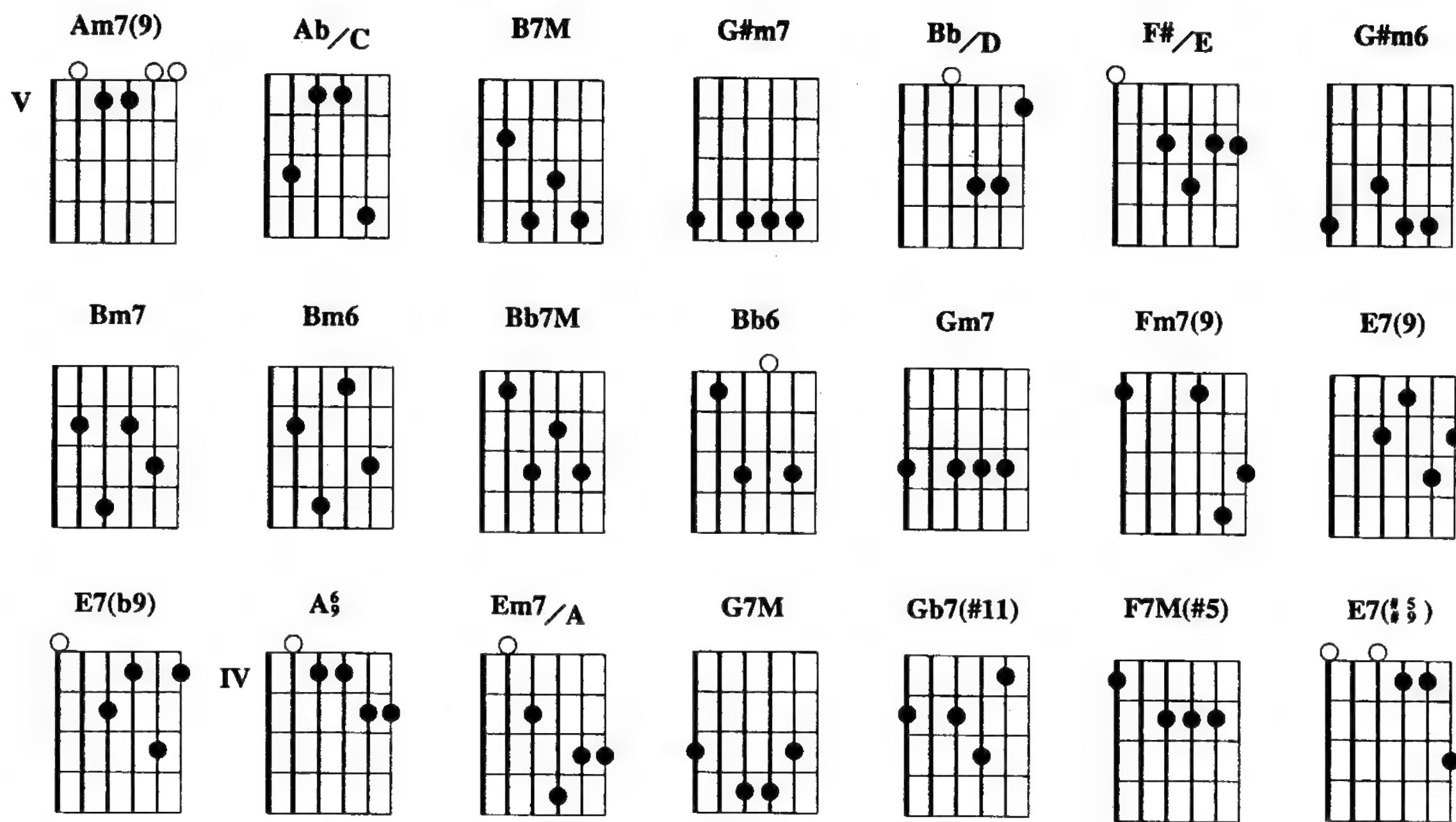
F# / E G#m<sup>7</sup> G#m<sup>6</sup>

Bm<sup>7</sup> Bm<sup>6</sup> Bb<sup>7</sup>M Bb<sup>6</sup> Gm<sup>7</sup>

Fm<sup>7</sup>(9) E<sup>7</sup>(9) E<sup>7</sup>(b9) A<sup>6</sup><sub>9</sub> Em<sup>7</sup> / A

A<sup>6</sup><sub>9</sub> Em<sup>7</sup> / A A<sup>6</sup><sub>9</sub> Em<sup>7</sup> / A

G<sup>7</sup>M Gb<sup>7</sup>(#11) F<sup>7</sup>M(#5) E<sup>7</sup>(#5<sub>9</sub>) Am<sup>7</sup>(9)



**Am7(9)** // / / **Ab/C** / / **B7M** // / **G#m7** / /  
 Pra você que cho—ra E so—fre há tanto tempo, amor Vou contar bai—xi—nho  
 / **Bb/D** / / / / **F#/E** // / / **G#m7** // / **G#m6** / /  
 Um so—nho que nasce de nós dois Um sonho lin—do de nós  
 / **Bm7** // / **Bm6** / / / **Bb7M** / **Bb6** / **Gm7** / / / **Fm7(9)** // / **E7(9)** /  
 dois Vo—cê vai ver Ah, vo—cê vai ver Sur—gir de  
**E7(b9)** / **A9** // / **Em7/A** / / / **A9** // / **Em7/A** / / / **A9** // /  
 nós Um rei que vai ser Bem mais que nós Ser o  
**Em7/A** / // **Am7(9)** // / / / **Ab/C** / / / /  
 que não pude ser Enxugue os o—lhos Não cho—re mais, meu triste amor  
 / **B7M** / // **G#m7** // / **Bb/D** // / / / **F#/E** // / / /  
 Pois que desse abra—ço É um rei que vai nascer É um rei que  
 / / **G#m7** // / **G#m6** / // **Bm7** // / **Bm6** / / / **Bb7M** / **Bb6** / **Gm7** /  
 outra vi—da vai tra—zer Vo—cê vai ver Ah, vo—cê  
 / / **Fm7(9)** // / / **E7(9)** / **E7(b9)** / **A9** // / **Em7/A** / / / **A9** // /  
 ver Sur—gir de nós Um rei que vai ser Bem  
**Em7/A** / / / **A9** // / **Em7/A** / // **G7M** / **Gb7(#11)** / **F7M(#5)** / **E7(#9)**  
 mais que nós Ser o que não pude ser

**Am7(9)**



# PERAMBULANDO

Edu Lobo

(violão)

(Piano)

Fm7

Bb7(b9)

Eb7M/6

Gbdim

Fm7M

Fm7

1.

E7M

ED7M

E7(#9)

2.

Eb7M

D7(#9)

2

Gm7M

Handwritten musical notation for the first system, featuring three measures with various chords and melodic lines.

Chords:  $Gm/F$ ,  $E^7(\sharp 9 \sharp 11)$ ,  $A^7(13)$ ,  $A^7(b13)$

Handwritten musical notation for the second system, featuring three measures with various chords and melodic lines.

Chords:  $D^7M(9)$ ,  $Bm^7$ ,  $G\sharp m^7(b5)$

Handwritten musical notation for the third system, featuring three measures with various chords and melodic lines.

Chords:  $C\sharp 7(b9)$ ,  $F\sharp 6$ ,  $C^7$

Al  $\text{f c}$

Handwritten musical notation for the fourth system, featuring three measures with various chords and melodic lines.

Chords:  $(6)$ ,  $(solo)$

Handwritten musical notation for the fifth system, featuring three measures with various chords and melodic lines.

Chords:  $Bb^7(9)$ ,  $Bb^7(b9)$ ,  $Eb^7M/bb$



Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and quarter notes. The bass staff contains a simple harmonic line. Chords are indicated below the staff: Eb dim/Bb, Bb7(9), Bb/Ab, G7(b13), and Cm7(9).

Handwritten musical notation for the second system. The treble staff has a melodic line. The bass staff has a simple harmonic line. A guitar-style staff is written below the bass staff with fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Chords are indicated: Fm7.

Handwritten musical notation for the third system. The treble staff contains chords and a melodic line. The bass staff is empty. Chords are indicated: Bb7(9), Abm6, Eb7M/G, and Gb dim.

Handwritten musical notation for the fourth system. The treble staff contains chords and a melodic line. The bass staff is empty. Chords are indicated: Fm7, E7M, and Eb7M.

Handwritten musical notation for the fifth system. The treble staff contains chords and a melodic line. The bass staff is empty. Chords are indicated: E7, Fm7, Bb7(9), and Abm6.

First measure: Chord Eb7M/G with notes G, Ab, Bb, C, D, Eb. Second measure: Chord Gbdim with notes G, Ab, Bb, C, D, Eb. Third measure: Chord Fm7 with notes F, G, Ab, Bb, C, D.

Chord symbols:  $Eb^7M/G$ ,  $Gbdim$ ,  $Fm^7$

First measure: Chord Fb7M with notes Fb, Gb, Ab, Bb, Cb, Db. Second measure: Chord Eb7M with notes Eb, Fb, Gb, Ab, Bb, Cb. Third measure: Chord D7(#9) with notes D, E, F, G, Ab, B.

Chord symbols:  $Fb^7M$ ,  $Eb^7M$ ,  $D^7(\#9)$

First measure: Chord Gm7M with notes G, Ab, Bb, C, D, Eb. Second measure: Chord Gm/F with notes G, Ab, Bb, C, D, Eb. Third measure: Chord E7(#9) with notes E, F, G, Ab, B, C.

Chord symbols:  $Gm^7M$ ,  $Gm/F$ ,  $E^7(\#9)$

First measure: Chord A7(13) with notes A, B, C, D, E, F, G. Second measure: Chord A7(b13) with notes A, B, C, D, E, Fb, G. Third measure: Chord D7M with notes D, E, F, G, A, B. Fourth measure: Chord Bm7 with notes B, C, D, E, F, G.

Chord symbols:  $A^7(13)$ ,  $A^7(b13)$ ,  $D^7M$ ,  $Bm^7$

First measure: Chord G#m7(b5) with notes G#, Ab, B, C, D, E. Second measure: Chord C#7(b9) with notes C#, D, E, F, G, A. Third measure: Chord F#6 with notes F#, G, A, B, C, D.

Chord symbols:  $G\#m^7(b5)$ ,  $C\#^7(b9)$ ,  $F\#^6$



Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains chords and a melodic line. Chords are labeled:  $C^7$ ,  $Fm^7M$ , and  $E^7M$ .

Handwritten musical notation for the second system. The treble staff continues the melodic line. The bass staff contains chords and a melodic line. Chords are labeled:  $Bb^7(b9)$ ,  $Eb^7M/G$ , and  $Gbdim$ .

Handwritten musical notation for the third system. The treble staff contains a melodic line. The bass staff contains chords and a melodic line. Chords are labeled:  $Fm^7M$ ,  $Fm^7$  *Rall*,  $E^7M$ ,  $Eb^7M$ , and  $D/Eb$ . A 3/4 time signature change is indicated.

Handwritten musical notation for the fourth system. The treble staff contains a series of dyads. The bass staff contains a series of dyads. Chords are labeled:  $Cb/Eb$ ,  $C/Eb$ ,  $A/Eb$ ,  $Ab/Eb$ ,  $F/Eb$ , and  $Gb/Eb$ .

Handwritten musical notation for the fifth system. The treble staff contains a long note. The bass staff contains a long note. Chords are labeled:  $Eb$  and  $(Fill \dots)$ .

<b>Fm7</b> 	<b>Bb7(b9)</b> 	<b>Eb7M/G</b> 	<b>Gb°</b> 	<b>Fm(7M)</b> 	<b>E7M</b> 	<b>Eb7M</b> 	<b>E7(#9)</b> 
<b>D7(#9)</b> 	<b>Gm(7M)</b> 	<b>Gm/F</b> 	<b>E7(#9 #11)</b> 	<b>A7(13)</b> 	<b>A7(b13)</b> 	<b>D7M(9)</b> 	<b>Bm7</b> 
<b>G#m7(b5)</b> 	<b>C#7(b9)</b> 	<b>F#6</b> 	<b>C7</b> 	<b>Bb7(9)</b> 	<b>Eb7M/Bb</b> 	<b>Eb°/Bb</b> 	<b>Bb/Ab</b> 
<b>G7(b13)</b> 	<b>Cm7(9)</b> 	<b>Abm6</b> 	<b>E7</b> 	<b>Fb7M</b> 	<b>D/Eb</b> 	<b>Cb/Eb</b> 	
<b>C/Eb</b> 	<b>A/Eb</b> 	<b>Ab/Eb</b> 	<b>F/Eb</b> 	<b>Gb/Eb</b> 	<b>Eb</b> 		



# REZA

Edu Lobo e Ruy Guerra

Staff 1: Treble clef, 2/4 time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chords: Gm7, C7(9), C7(b9), D/F#.

Staff 2: Treble clef, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chords: Dm/F, Bm7(b5), Bb7M, Am7.

Staff 3: Treble clef, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chords: Dm7, G7(13), Dm7, G7(13), Dm7, G7(13).

Staff 4: Treble clef, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chords: Dm7, G7(13), Dm7, G7(13).

Staff 5: Treble clef, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Chords: Gm7, C7(9), D/F#, Dm/F.

Handwritten musical notation for the first system, measures 1-4. Treble clef, key signature of one flat. Chords: Dm7, G7(13), Dm7, G7(13).

Handwritten musical notation for the second system, measures 5-8. Treble clef, key signature of one flat. Chords: Gm7, C7(9) C7(b9), D/F#, Dm/F.

Handwritten musical notation for the third system, measures 9-12. Treble clef, key signature of one flat. Chords: Bm7(b5), Bbmaj7 Am7, Dm7, G7(13).

Handwritten musical notation for the fourth system, measures 13-18. Treble clef, key signature of one flat. Chords: Dm7, G7(13), Dm7, G7(13), Dm7, G7(13), Dm7, G7(13).

Handwritten musical notation for the fifth system, measures 19-24. Treble clef, key signature of one flat. Chords: Fm7, Bb7(13), Fm7, Bb7(13), Fm7, Bb7(13), Fm7, Bb7(13).



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes across four measures. Chord symbols are written below the staff: Dm7, G7(13), Dm7, G7(13), Dm7, G7(13), Dm7, G7(13). A double bar line is at the end of the system.

*Ad f.*

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes across four measures. Chord symbols are written below the staff: Gm7, C7(9), C7(b9), D/F#, Dm/F. A double bar line is at the end of the system.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes across four measures. Chord symbols are written below the staff: Bm7(b5), Bbmaj7, Am7, Dm7, G7(13), Dm7, G7(13). A double bar line is at the end of the system.

Gm7	C7(9)	C7(b9)	D/F#	Dm/F	Bm7(b5)
Bb7M	Am7	Dm7	G7(13)	Fm7	Bb7(13)
			III		

Introdução: Gm7 / C7(9) C7(b9) D/F# / Dm/F / Bm7(b5) / Bb7M Am7 Dm7 G7(13) Dm7 G7(13)  
Dm7 / G7(13) /

Dm7 / G7(13) / Dm7 / G7(13) / Gm7 / C7(9) / D/F# /  
Por amor andei, já Tanto chão e mar Senhor, Já nem sei

Dm/F / Dm7 / G7(13) / Dm7 / G7(13) / Gm7 /  
Se o amor não é mais Bastante pra vencer Eu já sei o que vou

C7(9) C7(b9) D/F# / Dm/F / Bm7(b5) / Bb7M Am7 Dm7 /  
fazer Meu Senhor, uma oração Vou cantar para ver se vai valer

G7(13) / Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Fm7  
Laia, ladaia, sabatana, Ave Maria Laia, ladaia, sabatana, Ave Maria Ó meu

Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13) Dm7 G7(13) Dm7  
san—to de—fensor Traga o meu amor Laia, ladaia, sabatana, Ave

G7(13) Dm7 G7(13) Dm7 G7(13) Fm7 Bb7(13) Fm7 Bb7(13) Fm7  
Maria Laia, ladaia, sabatana, Ave Maria Se é fra—ca a o—ração Mil

Bb7(13) Fm7 Bb7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7  
vezes cantarei Laia, ladaia, sabatana, Ave Maria Laia, ladaia, sabatana, Ave

G7(13)  
Maria



# SOL E CHUVA

Edu Lobo e Chico Buarque

*Andante*

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The music consists of two measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. Chord symbols are written below the staves: Em7, C#7(#9), C7(9), and B7(#9).

Second system of musical notation. The top staff continues the melody from the first system. The bottom staff contains a series of plus signs (+) and a flat sign (b) under the first measure, and a sharp sign (#) under the second measure. The music consists of two measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. Chord symbols are written below the staves: Em7, C#7(#9), C7(9), B7(#9), Dm7, and G7.

Third system of musical notation. The top staff continues the melody. The bottom staff contains a series of plus signs (+) and a flat sign (b) under the first measure, and a sharp sign (#) under the second measure. The music consists of two measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. Chord symbols are written below the staves: C7(9), B7, Em7(11), G7(#11), C#7(#9), and C#7(7M).

Fourth system of musical notation. The top staff continues the melody. The bottom staff contains a series of plus signs (+) and a flat sign (b) under the first measure, and a sharp sign (#) under the second measure. The music consists of two measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. Chord symbols are written below the staves: F#7(#5), F7M(9), 6/8, and sfz.





B7 ( $\sharp 9$   $b13$ )

Em7 (11)

Dm7 (11)

G7 (13)

Db7 ( $\sharp 9$ )

C7M ( $\frac{6}{9}$ )

A7 ( $\sharp 11$ )

A7

Dm7 (9)

G7 (13)

Db7 ( $\sharp 9$ )

C7M ( $\sharp 5$ )

C7M

F#m7 ( $b5$ )

B7 ( $b9$ )

Em7

Em7 / D

Handwritten musical notation for the first system, showing a melody line and three chords:  $C\sharp m7(b5)$ ,  $F\sharp7(\sharp5)$ , and  $B7M(9)$ .

Handwritten musical notation for the second system, showing a single chord  $F7(\sharp9)$  and a "Da Capo e" instruction with a repeat sign.

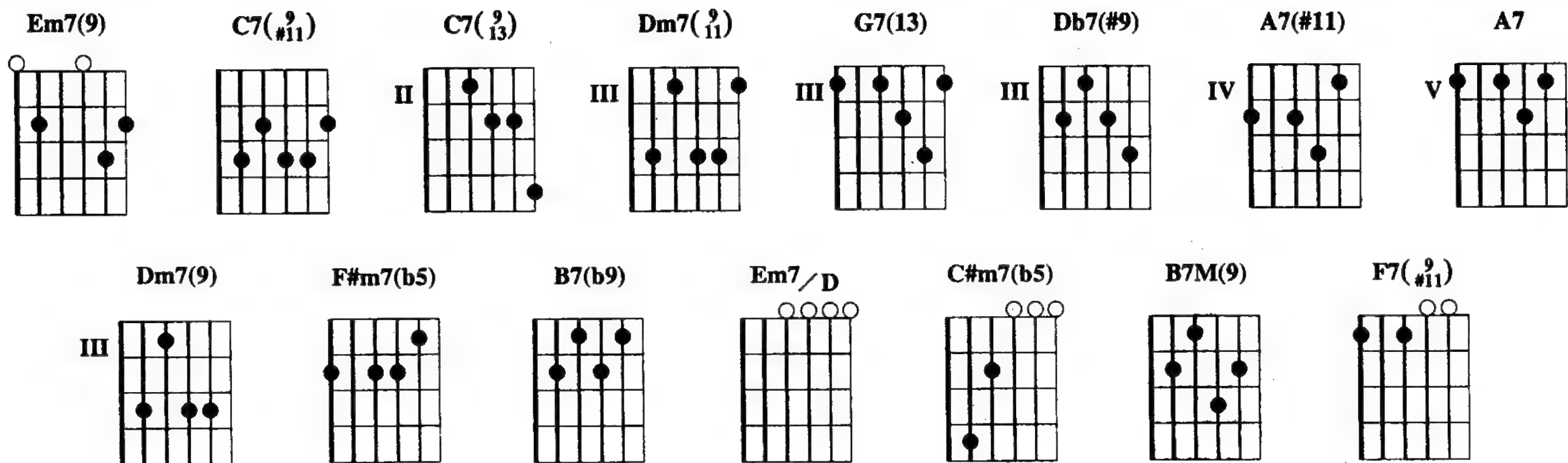
Handwritten musical notation for the third system, showing a complex melody line with various chords:  $Em7(11)$ ,  $B7(9)(\sharp11)$ ,  $C\sharp7(\sharp9)$ ,  $C6(7M)$ ,  $F\sharp7(\sharp5)$ , and  $F7M(9)$ .

Handwritten musical notation for the fourth system, showing a complex melody line with various chords and a "sfz" dynamic marking.

*sfz*

Em7	C#7(#9)	C7(9)	B7(#9)	Dm7	G7	B7	Em7(11)
	III						II
G7(#11)	C7M(9)	F#7(#5)	F7M(9)	Em7(9/11)	C#7(#9)	C7M(9)	B7(#9/b13)
		II		II			





**Introdução:** Em7 / C#7(#9) / C7(9) / B7(#9) / Em7 / C#7(#9) / C7(9) / B7(#9) / Dm7 / G7 / C7(9) / B7 / Em7(11) / G7(#11) C#7(#9) C7M(9) F#7(#5) F7M(9) / / /

Em7(9) / / / C#7(#9) / / / C7M(9) / / / B7(#9) / / / Em7(9) / / /  
 Se es—ta noite o tem—po vai vi—rar Não me

C#7(#9) / / / C7(9) / / / B7(#9) / / / Em7(9) / / / C#7(#9) / / /  
 deixe sair so—zi—nha Po—de amanhe—cer

C7(9) / / / B7(#9) / / / Em7(9) / / / C#7(#9) / / / C7(9) / / /  
 tu—do fo—ra de lu—gar Pos—so não es—tar

B7(#9) / / / Em7(9) G7(#11) C#7(#9) C7M(9) F#7(#5) F7M(9) / / / Em7(9) / / / C#7(#9) / / /  
 a—qui Nos—sa vida o

/ / / C7M(9) / / / B7(#9) / / / Em7(9) / / / C#7(#9) / / / C7(9) / / /  
 ven—to es—far—ra—par Tu—a manta não ser a mi—nha

B7(#9) / / / Em7(9) / / / C#7(#9) / / / C7(9) / / / B7(#9) / / /  
 Po—de aconte—cer Quan—do o tem—po se—re—nar

Em7(9) / / / C#7(#9) / / / C7(9) / / / B7(#9) / / / Em7(9) / / / / / /  
 De eu não me lem—brar de ti

Dm7(9) / / / G7(13) / / / Db7(#9) / / / C7M(9) / / / A7(#11) / A7 / Dm7(9) / / /  
 Sim, po—de vir u—ma en—xurra—da E

/ G7(13) / Db7(#9) / C7M(#5) / / / C7M / / / F#m7(b5) / / / B7(b9) / / / Em7 / / /  
 car—regar tu—do que eu ti—nha Sim, pos—so até gos—tar

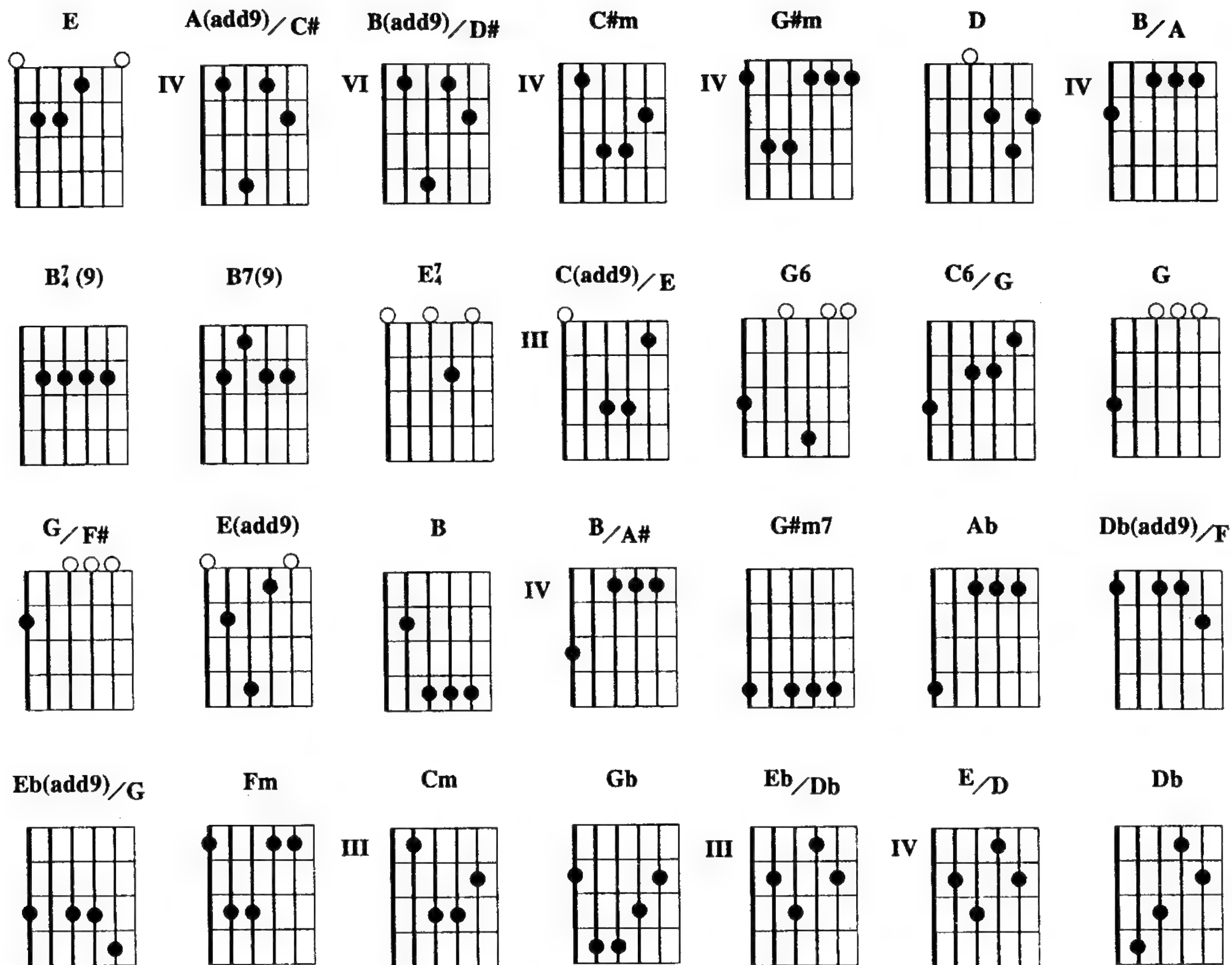
Em7/D / / / C#m7(b5) / / / F#7(#5) / / / B7M(9) / / / F7(9) / / /  
 Deixa eu sa—ir so—zi—nha

# SALMO

Edu Lobo e Chico Buarque

Handwritten musical score for "Salmo" by Edu Lobo and Chico Buarque. The score is written on ten staves in treble clef with a key signature of three sharps (F#, C#, G#). It includes various musical notations such as notes, rests, bar lines, and dynamic markings. Chord symbols are written above the staves, including E, A9/C#, B9/D#, C#m, G#m, D, A9/C#, B/A, B7(9), B7(9), B/A, E7(4), E, C9/E, G6, C6/G, G, G/F#, E(add9), B, B/A#, G#m7, B/A, B/A, Ab, Db9/F, Eb9/G, Fm, E, Cm, Gb, Db/F, Eb/D, Eb/D, Ek/D, Db, and Ab. The score concludes with a double bar line on the final staff.





/ E / A(add9)/C# / B(add9)/D# / / / C#m / / / G#m / / / D  
 Meu corpo está so—fren—do É grande o meu tor—por Eu vou

/ / / A(add9)/C# / / / B/A / / / Bb(9) / B7(9) / E / A(add9)/C#  
 enlanguês—cen—do Rendo—vos mil gra—ças, meu Senhor Con—turbam—se

/ B(add9)/D# / / / C#m / / / G#m / / / D / / / A(add9)/C# /  
 meus os—sos Meu vul—to perde a cor Minh'alma está con—fu—sa

/ / B/A / / / Eb / E / C(add9)/E / / / G6 / / / C6/G /  
 Fustigai—me, meu Senhor Meu Deus, abri—me as por—tas Da eter—na

/ / G / G/F# / E(add9) / / / B / B/A# / G#m7 / / / B/A / / /  
 servi—dão Lan—çai—me vossa cólera No tem—plo de Si—ão Meu

Ab / Db(add9)/F / Eb(add9)/G / / / Fm / / / Cm / / / Gb  
 corpo está so—fren—do É grande o meu tor—por Eu vou

/ / / Db(add9)/F / / / Eb/Db / / / E/D / / / Db / / / Ab  
 enlanguês—cen—do Rendo—vos mil gra—ças, meu Senhor

# SEM PECADO

Edu Lobo e Aldir Blanc

The musical score is organized into three systems, each with a vocal line and a piano accompaniment.

**System 1:**

- Vocal:** Three measures. The first measure has a whole rest. The second and third measures contain eighth notes.
- Piano:**
  - Measure 1: Chord  $D7M$ .
  - Measure 2: Chord  $Gm7(9)/D$ .
  - Measure 3: Chord  $D7M(9)$ .

**System 2:**

- Vocal:** Three measures. The first measure has a whole rest. The second and third measures contain eighth notes.
- Piano:**
  - Measure 1: Chord  $Gm7(9)/D$ .
  - Measure 2: Chord  $D7M(\overset{9}{\#11})$ .
  - Measure 3: Chord  $G7M(9)$  followed by  $F\#7(9)$  with a 4th finger fingering.

**System 3:**

- Vocal:** Three measures. The first measure has a whole rest. The second and third measures contain eighth notes.
- Piano:**
  - Measure 1: Chord  $Em7(9)$  followed by  $Eb7(9)$ .
  - Measure 2: Chord  $D7M(\overset{6}{9})$ . The word *canto* is written below the staff.
  - Measure 3: Chord  $Em7(\overset{b5}{9})/Bb$ . This measure includes triplet markings (3) over the vocal line.



Handwritten musical score, first system. The top staff contains a melody with three triplet markings. The bottom staff contains a piano accompaniment. Chord symbols are written below the staff.

Chord symbols: D/A, Em7(b5)/Bb F#7(#5), Bm7(9) Bm9/A#

Handwritten musical score, second system. The top staff continues the melody with triplet markings. The bottom staff continues the piano accompaniment. Chord symbols are written below the staff.

Chord symbols: Bm9/A G#7(#5), G7M(9) F#m7(9), Em7(9) Eb7(#9)

Handwritten musical score, third system. The top staff continues the melody with triplet markings and first/second endings. The bottom staff continues the piano accompaniment. Chord symbols are written below the staff.

Chord symbols: D7M(9), Em7(9) Eb7(#9), D7M Bb7(9)

f.

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with a trill on the first measure. The bass staff contains a bass line with a trill on the first measure. The key signature is one sharp (F#).

Chords indicated: A7M, G#7, C#m7M(9), C#m7(9).

Handwritten musical notation for the second system, featuring a treble and bass staff. The treble staff contains a melodic line with a trill on the first measure. The bass staff contains a bass line with a trill on the first measure. The key signature is one sharp (F#).

Chords indicated: Am/c, E7M(9), Em7(b5)/Bb.

Handwritten musical notation for the third system, featuring a treble and bass staff. The treble staff contains a melodic line with a trill on the first measure. The bass staff contains a bass line with a trill on the first measure. The key signature is one sharp (F#).

Chords indicated: A7(9)<sub>4</sub>, A7(b9)<sub>13</sub>, Em7(b5)/Bb, Em7(b5)<sub>11(b13)</sub>/Bb.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains a melodic line with a trill on the first measure. The bass staff contains a bass line with a trill on the first measure. The key signature is one sharp (F#).

Chords indicated: D7M, Em7(b5)/Bb, F#7(#5)<sub>#9</sub>, Bm add 9, Bm9/A#.



Handwritten musical notation on a grand staff. The first system contains three measures with triads marked above and chords written below. The second system contains two measures with chords written below. The third system contains two measures with chords written below.

Measures 1-3:  $Bm^9/A$ ,  $G\#7(\#5/\#9)$ ,  $G7M(\#9/\#11)$

Measures 4-5:  $F\#m7(9/\#11)$ ,  $Em7(9)$

Measures 6-7:  $E\flat7(\#9/\#11)$

Handwritten musical notation on a grand staff. The first system contains two measures with chords written below. The second system contains two measures with chords written below. The third system contains two measures with chords written below.

Measures 1-2:  $E7(9)$ ,  $E\flat7M(9)$

Measures 3-4:  $D6$ ,  $C7(\#9/\#11)$

Handwritten musical notation on a grand staff. The first system contains two measures with chords written below. The second system contains two measures with chords written below. The third system contains two measures with chords written below.

Measures 1-2:  $D6$ ,  $C7(\#9/\#11)$

Measures 3-4:  $D7M$

Handwritten guitar chord diagrams for various chords, organized in four rows. Each diagram shows the fretboard with dots indicating finger positions. Roman numerals (IV, V, II, III, VI) are placed to the left of each diagram.

Row 1:  $D7M(\#9)$ ,  $Em7(\flat 5)/B\flat$ ,  $D/A$ ,  $F\#7(\#5/\#9)$ ,  $Bm7(9)$ ,  $Bm(add9)/A\#$ ,  $Bm(add9)/A$ ,  $G\#7(\#5/\#9)$

Row 2:  $G7M(\#9/\#11)$ ,  $F\#m7(9/\#11)$ ,  $Em7(9)$ ,  $E\flat7(\#9)$ ,  $D7M$ ,  $B\flat7(\flat 9)$ ,  $A7M$ ,  $G\#7$

Row 3:  $C\#m(\flat 9)$ ,  $C\#m7(9)$ ,  $Am/C$ ,  $E7M(9)$ ,  $A7(9)$ ,  $A7(\flat 9)$ ,  $Em7(\flat 5)/B\flat$ ,  $Em7(\flat 5/\flat 13)/B\flat$

Row 4:  $Bm(add9)$ ,  $E\flat7(\flat 9/\flat 11)$ ,  $E7(9)$ ,  $E\flat7M(9)$ ,  $D6$ ,  $C7(\flat 9/\flat 11)$

**D7M(♯)** // // **Em7(♭<sup>5</sup>)/Bb** / / / **D/A** // // **Em7(♭<sup>5</sup>)/Bb** / **F#7(♯<sup>5</sup>)** /  
 Meu passado faz parte de mim Meu pecado é o que fiz de

**Bm7(9)** / **Bm(add9)/A#** / **Bm(add9)/A** / **G#7(♯<sup>5</sup>)** / **G7M(♯<sub>11</sub>)** / **F#m7(♯<sub>11</sub>)** /  
 melhor Já não quero im—plorar Quanto mais me hu—milhei

**Em7(9)** / **Eb7(♯9)** / **D7M(♯)** // // **Em7(♭<sup>5</sup>)/Bb** / / / **D/A** // //  
 Mais tive razão pra lamentar Eu me dou E a mim nin—guém dá

/ **Em7(♭<sup>5</sup>)/Bb** / **F#7(♯<sup>5</sup>)** / **Bm7(9)** / **Bm(add9)/A#** / **Bm(add9)/A** /  
 Nem a míni—ma chance de ser Per—guntei quem eu

**G#7(♯<sup>5</sup>)** / **G7M(♯<sub>11</sub>)** / **F#m7(♯<sub>11</sub>)** / **Em7(9)** / **Eb7(♯9)** / **D7M** / **Bb7(♭<sub>13</sub>)** / **A7M** /  
 sou Pro espelho dizer Você não tem nada a ver Trancada no

/ / **G#7** / / / **C#m(♭<sup>7</sup> M)** / **C#m7(9)** / **Am/C** / /  
 banheiro Mordo os braços Meu amor são as minhas mãos E alguém me assalta o

/ **E7M(9)** // // **Em7(♭<sup>5</sup>)/Bb** / / / **A<sub>4</sub><sup>7</sup>(9)** / / / **A7(♭<sup>9</sup> ♯<sub>3</sub>)** // // /  
 coração Menino, sim Gozan—do em mim Diz que é feliz E a

**Em7(♭<sup>5</sup> ♯<sub>1</sub>)/Bb** / **Em7(♭<sup>5</sup> ♯<sub>13</sub>)/Bb** / **D7M** / / / **Em7(♭<sup>5</sup>)/Bb** / **F#7(♯<sup>5</sup>)** /  
 ilusão me faz rir Ah, mas como is—so dói Eu morrer a partir

/ **Bm(add9)** / **Bm(add9)/A#** / **Bm(add9)/A** / **G#7(♯<sup>5</sup>)** / **G7M(♯<sub>11</sub>)** /  
 Do que mais dá prazer Meu marido sorri E eu de tanto

**F#m7(♯<sub>11</sub>)** / **Em7(9)** / **Eb7(♯<sup>9</sup> ♯<sub>11</sub>)** / **E7(9)** // // **Eb7M(9)** // // **A7M** / / /  
 chorar Posso me dila—ce—rar E a cada vez que eu choro A

**G#7** / / / **C#m(♭<sup>7</sup> M)** / **C#m7(9)** / **Am/C** / / / **E7M(9)** // // //  
 raiva dele entorta as minhas mãos Os meus olhos perdem a visão

**Em7(♭<sup>5</sup>)/Bb** / / / **A<sub>4</sub><sup>7</sup>(9)** / / / **A7(♭<sup>9</sup> ♯<sub>3</sub>)** // // / **Em7(♭<sup>5</sup> ♯<sub>1</sub>)/Bb** /  
 Culpada, sim Sem cul—pa em mim Peço perdão E ele zomba de

**Em7(♭<sup>5</sup> ♯<sub>13</sub>)/Bb** / **D7M** / / / **Em7(♭<sup>5</sup>)/Bb** / **F#7(♯<sup>5</sup>)** / **Bm(add9)** /  
 mim Ah, mas como is—so dói Re—nascer a partir do que mais me

**Bm(add9)/A#** / **Bm(add9)/A** / **G#7(♯<sup>5</sup>)** / **G7M(♯<sub>11</sub>)** / **F#m7(♯<sub>11</sub>)** / **Em7(9)** /  
 destrói Pra achar quem eu sou Me cortei em vocês Isso

/ **Eb7(♯<sup>9</sup> ♯<sub>11</sub>)** / **E7(9)** // // **Eb7M(9)** // // **D6** // // **C7(♯<sub>11</sub>)** // // **D6** // // **C7(♯<sub>11</sub>)** // // **D7M** /  
 vai cicatri—zar de vez



# SÓ ME FEZ BEM

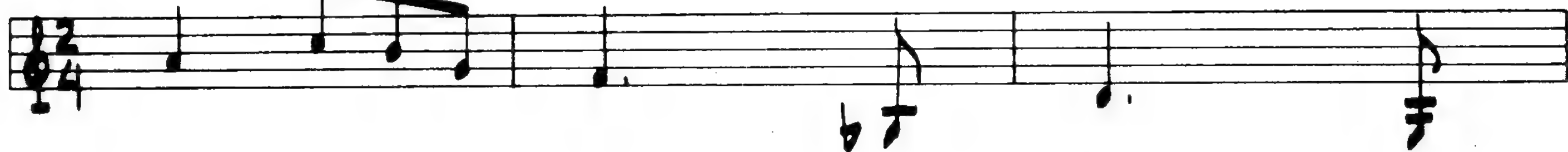
Edu Lobo e Vinicius de Moraes

F6

C7M(9)/E

Bb7M(9)/D

G7M(9)/B

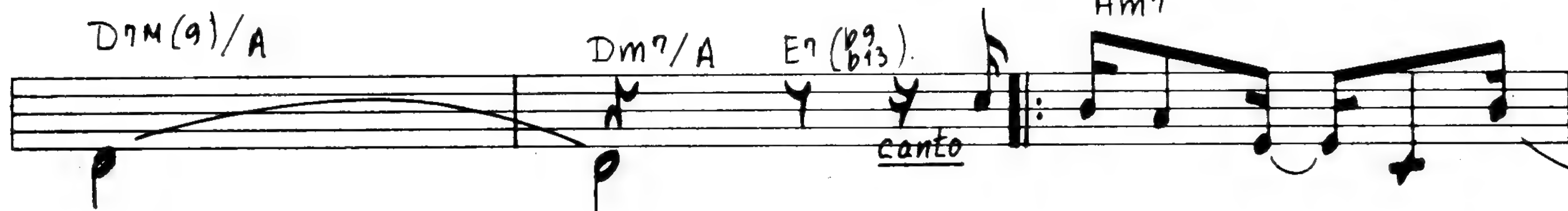


D7M(9)/A

Dm7/A

E7(b9/b13)

Am7



canto

F7M(#11)

Am7

Gm7

C7(b9)



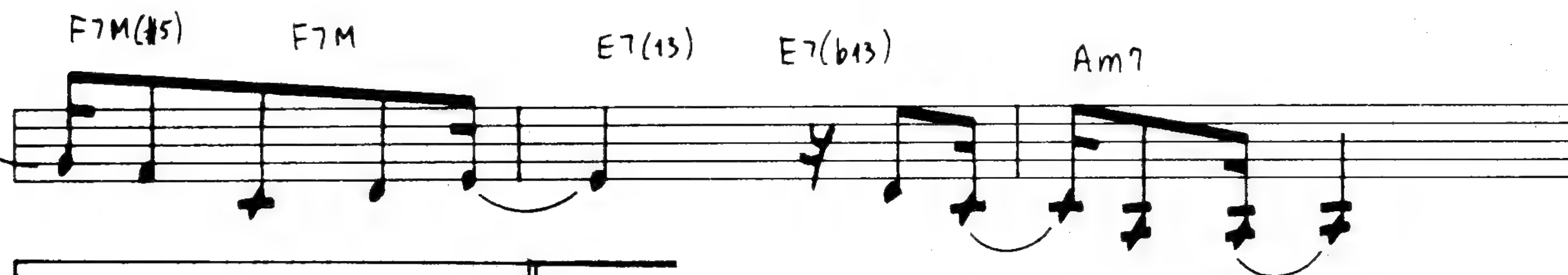
F7M(#5)

F7M

E7(13)

E7(b13)

Am7



1. Fm7(9)/Eb E7(#9)

2. Bb7(#11)

Am7



Bb7(#11)

Am7

F#m7(b5) B7(b9/b13)



Em7M(9)

Em7(9)

F#m7(b5)

B7(b9)

E7(9)  
4



E7(b9/b13)

Am7

F7M(#11)

E7



Handwritten musical notation on ten staves, featuring various chords and melodic lines. The notation includes notes, rests, and accidentals, with chord symbols written above the staves.

**Staff 1:** Am7, C7(9)<sub>4</sub>, C7(b9 #11), F7M(#5), F7M

**Staff 2:** E7(b13), Am7, Gb7(#11) (solo alto-sax)

**Staff 3:** F7M, E7(4)<sub>9</sub>, E7(b9), Am7(9)

**Staff 4:** Gb7(#11), B7(13), B7(b13), E7(#9), E7(b9)

**Staff 5:** A7(9)<sub>4</sub>, Eb7(#11)<sub>9</sub>, Dm7M(9), Dm7(9)

**Staff 6:** G7(#11), G7, C7M(#5), Gb7(#11)

**Staff 7:** F7M, Em7, Dm7, Em7, F7M, C7M/E

**Staff 8:** Bb7M(9)/D, G7M(9)/B, D7M(9)/A

**Staff 9:** Dm7/A, Am7, Gb7(#11)



Handwritten musical notation on a single staff, showing a sequence of chords and melodic lines. The notation includes various chord symbols and melodic fragments connected by lines and slurs.

Chord symbols written above the staff include:

- Am 6
- Am 7
- F#m7(b5)
- B7(b9)
- Em7M(9)
- Em7
- F#m7(b5)
- B/A
- G#m7
- E7(b9)
- Am7
- F7M(#11)
- E7
- Am7
- C7(9)<sub>4</sub>
- C7(b9)
- F7M(#5)
- F7M
- E7(b9)
- Am7
- Gb7(#11) (INSTRUM.)
- F7M
- Em7
- Dm7
- Em7
- F6
- C7M(9)/E
- Bb7M(9)/D
- Am7(9)

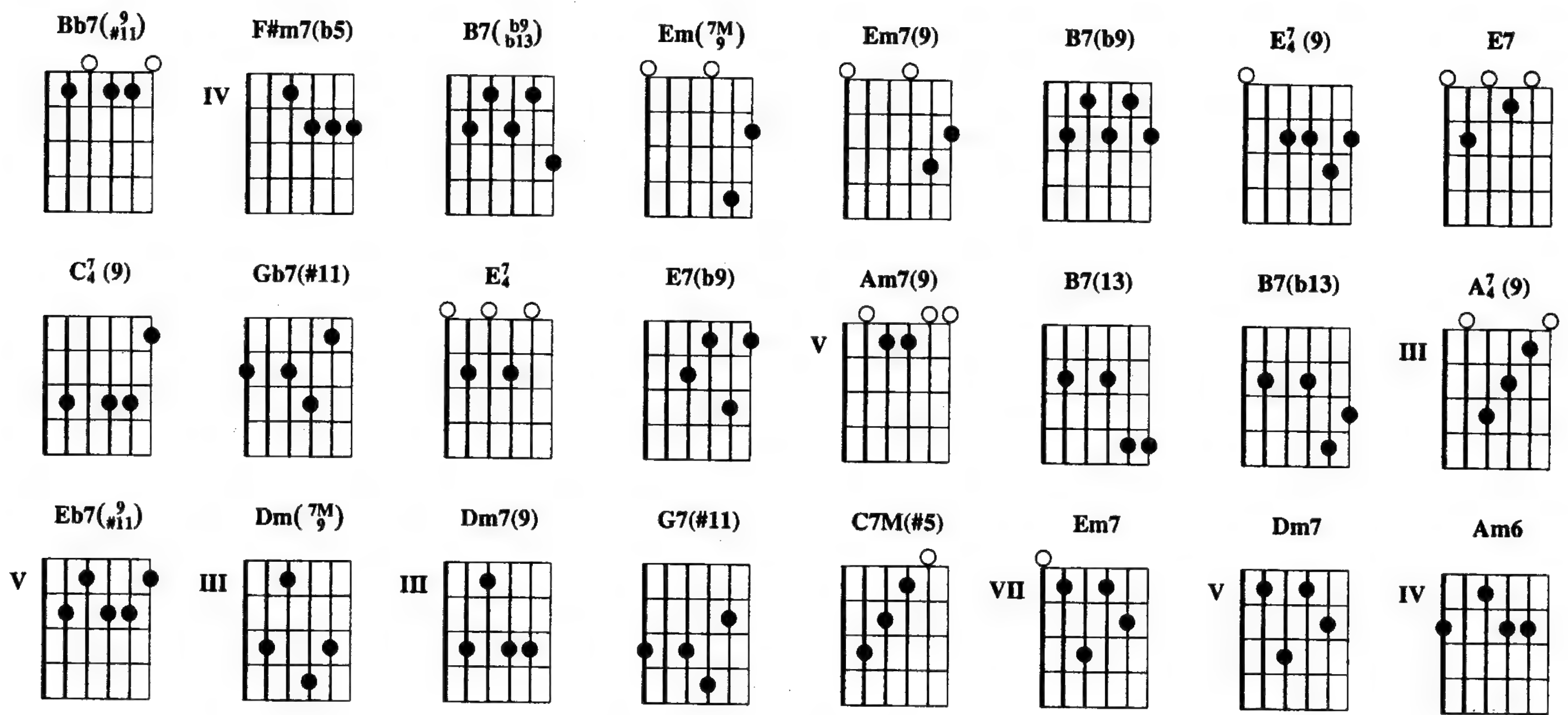
The notation also includes various melodic lines, slurs, and accidentals (sharps, flats, naturals).

Handwritten musical notation showing guitar chord diagrams for various chords. The diagrams are arranged in two rows, with the first row containing 9 diagrams and the second row containing 8 diagrams. Each diagram is labeled with a chord symbol and a Roman numeral.

Chord symbols and Roman numerals written above the diagrams include:

- F6 VII
- C7M(9)/E VII
- Bb7M(9)/D V
- G7M(9)/B II
- D7M(9)/A III
- Dm7/A III
- E7(b9)
- Am7
- F7M(#11)
- Gm7
- C7(b9)
- F7M(#5)
- F7M
- E7(13)
- E7(b13)
- Fm7(9)/Eb
- E7(#9)

The diagrams show the fretting of strings on a guitar neck, with dots representing fingers and lines representing strings.



**Introdução:** F6 C7M(9)/E Bb7M(9)/D / G7M(9)/B / D7M(9)/A / Dm7/A E7(b<sup>9</sup><sub>b13</sub>)

Não sei se foi um mal / F7M(#11) / Não sei se foi um bem / Gm7 C7(b<sup>9</sup><sub>#11</sub>) F7M(#5)  
 que me fez bem / E7(13) E7(b13) / ao co—ração / Am7 / Fm7(9)/Eb E7(#9) Am7 / Sofri, você também  
 F7M(#11) / Am7 / Chorei, mas não faz mal / Gm7 C7(b<sup>9</sup><sub>#11</sub>) F7M(#5) F7M E7(13)  
 E7(b13) / Am7 / no co—ração / Bb7(9<sub>#11</sub>) / Foi a vi—da / Am7 / Bb7(9<sub>#11</sub>) / Foi o amor Am7 / quem quis /  
 F#m7(b5) B7(b<sup>9</sup><sub>b13</sub>) / melhor / Em(7<sup>M</sup><sub>9</sub>) / viver / Em7(9) F#m7(b5) / Do que ser / B7(b9) E7(9) / E7(b<sup>9</sup><sub>b13</sub>) / Foi  
 Am7 / tu—do na—tural / F7M(#11) E7 / Ninguém / Am7 / foi de / ninguém / C4(9) C7(b<sup>9</sup><sub>#11</sub>) F7M(#5)  
 F7M / E7(b13) / tan—to bem / Am7 / Ao co—ração... / Gb7(#11) / F7M / E7 E7(b9) Am7(9) / Gb7(#11) / B7(13)  
 B7(b13) E7(#9) E7(b9) A7(9) / Eb7(9<sub>#11</sub>) / Dm(7<sup>M</sup><sub>9</sub>) Dm7(9) G7(#11) / C7M(#5) / Gb7(#11) / F7M Em7 Dm7  
 Em7 F7M C7M(9)/E Bb7M(9)/D / G7M(9)/B / D7M(9)/A / Dm7/A / Am7 / Bb7(9<sub>#11</sub>) / Foi a vi—da / Foi  
 o amor Am6 quem quis / Am7 F#m7(b5) B7(b<sup>9</sup><sub>b13</sub>) / É melhor / Em(7<sup>M</sup><sub>9</sub>) / viver / Em7(9) F#m7(b5) / Do que ser / B7(b9)  
 E7(9) / E7(b<sup>9</sup><sub>b13</sub>) / feliz / Am7 / Foi tu—do na—tural / F7M(#11) E7 / Ninguém / Am7 / foi de / ninguém / C4(9)  
 C7(b<sup>9</sup><sub>#11</sub>) / Mas me / F7M(#5) / fez tan—to bem / F7M / E7(b13) / Am7 / Ao co—ração... / Gb7(#11) / F7M Em7 Dm7  
 Em7 F6 C7M(9)/E Bb7M(9)/D / Am7(9) /



# SENHORA DO RIO

Edu Lobo

First system of musical notation. Treble clef, 2/4 time signature. The melody consists of eighth and quarter notes. Chords are indicated below the staff:  $A m^7$ ,  $D m^6/A$ ,  $D m^7/A$ ,  $A m^7$ ,  $D m^6/A$ ,  $D m^7/A$ ,  $A m^7$ ,  $D m^6/A$ ,  $D m^7/A$ .

Second system of musical notation. Treble clef, 2/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated below the staff:  $A m^7$ ,  $D m^6/A$ ,  $A m^7$ .

Third system of musical notation. Treble clef, 2/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated below the staff:  $C^7 M$ ,  $B^b m^6$ ,  $F^6/A$ . The word "CANTO" is written above the staff.

Fourth system of musical notation. Treble clef, 2/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated below the staff:  $F m^6/A^b$ ,  $C^6/G$ ,  $F^{\#} m^7 (\flat^5_{11})$ . A first ending bracket labeled "1." is shown above the staff.

Fifth system of musical notation. Treble clef, 2/4 time signature. The melody continues with eighth and quarter notes. Chords are indicated below the staff:  $F^7 M$ ,  $F dim (7 M)$ ,  $C^6/G$ . A first ending bracket labeled "1." and a second ending bracket labeled "2." are shown above the staff.

Handwritten musical notation for the first system. The treble staff contains a melodic line with notes F#4, A4, B4, C5, and D5. The bass staff contains a bass line with notes F#2, A2, and B2. Chords are indicated below the staff: F#m7(b5) in the first measure, F7M in the second measure, and Fdim(7M) E7/G# in the third measure.

Handwritten musical notation for the second system. The treble staff contains a melodic line with notes D5, E5, F#5, and G5. The bass staff contains a bass line with notes A2, B2, and C3. Chords are indicated below the staff: Am9 in the first measure, C/B in the second measure, and C7M in the third measure.

Handwritten musical notation for the third system. The treble staff contains a melodic line with notes G5, A5, B5, and C6. The bass staff contains a bass line with notes D2, E2, and F2. Chords are indicated below the staff: A7/C# in the first measure, Dm7 in the second measure, and A7(b9) in the third measure.

Handwritten musical notation for the fourth system. The treble staff contains a melodic line with notes D5, E5, and F#5. The bass staff contains a bass line with notes G2, A2, and B2. Chords are indicated below the staff: Bm7(b5) in the first measure, E7(b9 #11) in the second measure, and G#dim(b13) in the third measure.

Handwritten musical notation for the fifth system. The treble staff contains a melodic line with notes G5, A5, and B5. The bass staff contains a bass line with notes C2, D2, and E2. Chords are indicated below the staff: C7M/G in the first measure, and Gb7(#11) in the second measure.



1.

First system of musical notation. The first measure contains the chord **F6**. The second measure contains the chord **E(b9)**. The third measure contains the chord **Am9**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature.

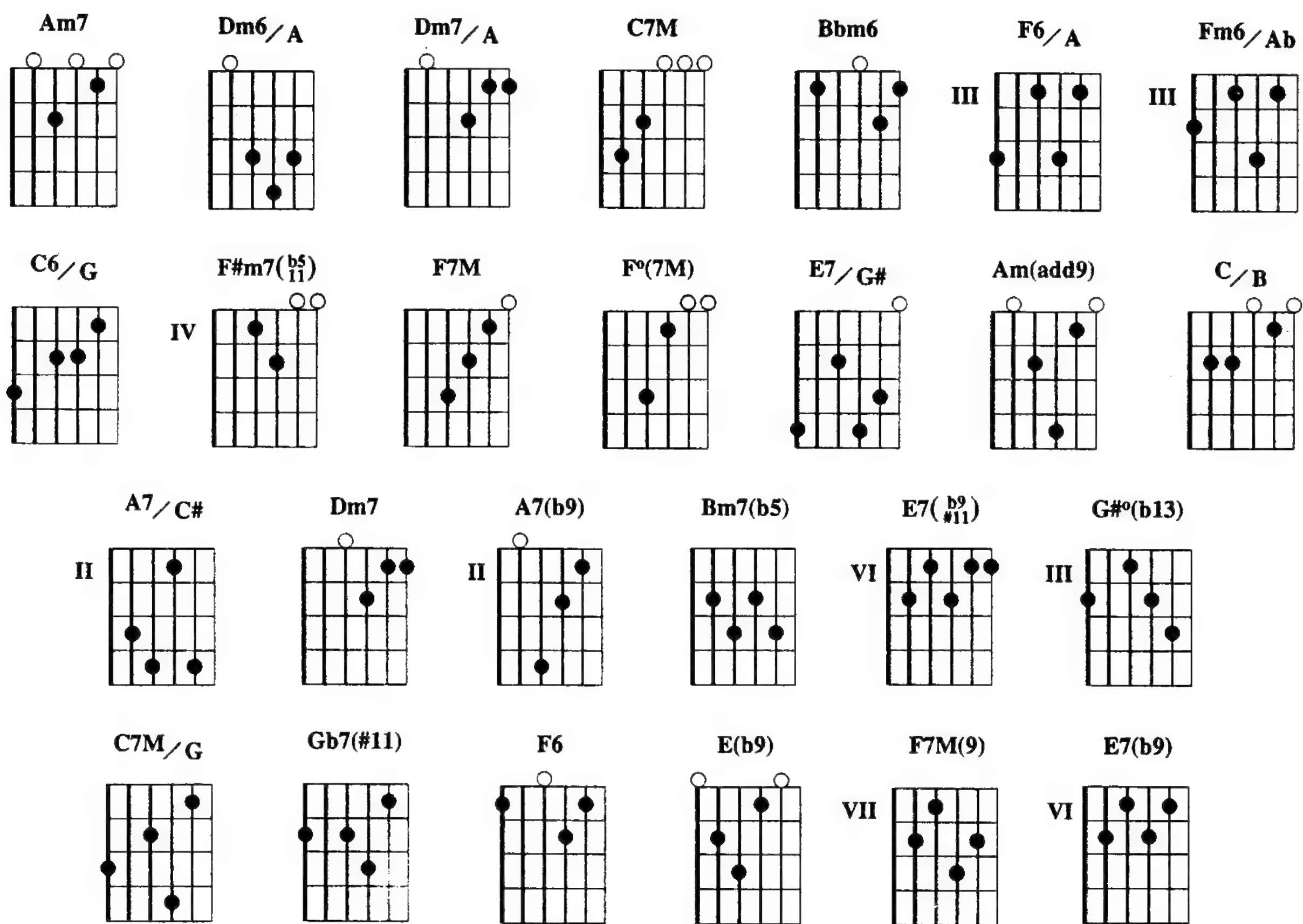
1. 2.

Second system of musical notation. It features a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads to the chord **F7M(9)**. The second ending leads to the chord **E7(b9)**. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature.

Third system of musical notation. It shows a melodic line in the treble clef and a bass line in the bass clef. The chord **Am7** is indicated. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature.

Fourth system of musical notation. It shows a melodic line in the treble clef and a bass line in the bass clef. The chords **Am7**, **Dm6/A**, and **Dm7/A** are indicated. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature.

Fifth system of musical notation. It shows a melodic line in the treble clef and a bass line in the bass clef. The chords **Am7**, **Dm6/A**, and **Dm7/A** are indicated. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature.



**Introdução:** Am7 Dm6/A Dm7/A Am7 Dm6/A Dm7/A Am7 Dm6/A Dm7/A Am7 Dm6/A Am7 / / /

C7M / Bbm6 / F6/A / Fm6/Ab / C6/G / F#m7(b5) / F7M / F°(7M) /  
Encontrei senho—ra Nã beira do ri—o Lavan—do os pani—nho Do seu bento fio

C7M / Bbm6 / F6/A / Fm6/Ab / C6/G / F#m7(b5) / F7M / F°(7M) E7/G#  
Senhora lava—va José estendi—a Meni—no chora—va Do frio que fazi—a

/ Am(add9) / C/B / C7M / A7/C# / Dm7 / A7(b9) / Bm7(b5) / E7(b9 #11) /  
Não cho—re meu meni—no Não cho—re meu irmão A

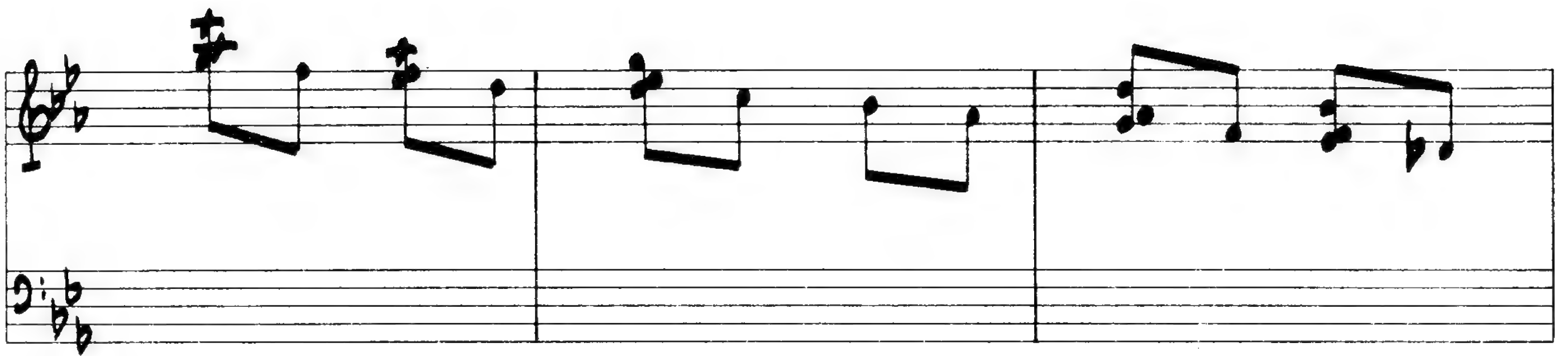
G#°(b13) / / / C7M/G / Gb7(#11) / F6 / E(b9) / Am(add9) / / / G#°(b13) / / /  
fa—ca que cor—ta Dá gol—pe sem dor A fa—ca que

C7M/G / Gb7(#11) / F7M(9) / E7(b9) / Am7 /  
cor—ta Dá gol—pe sem dor



# SOBRE TODAS AS COISAS

Edu Lobo e Chico Buarque



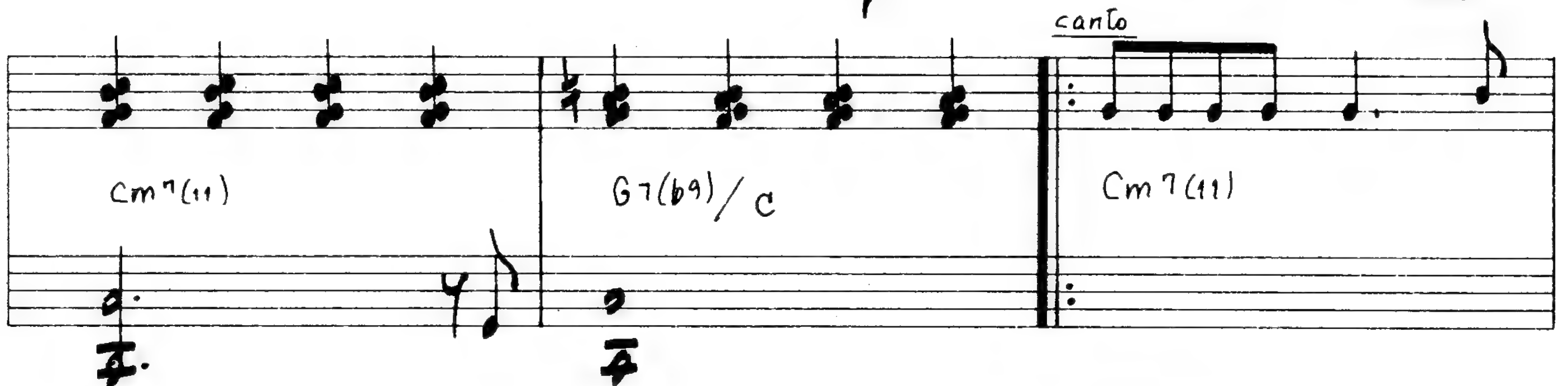
First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes. The bottom staff is in bass clef with a key signature of one flat (B-flat) and contains a bass line.



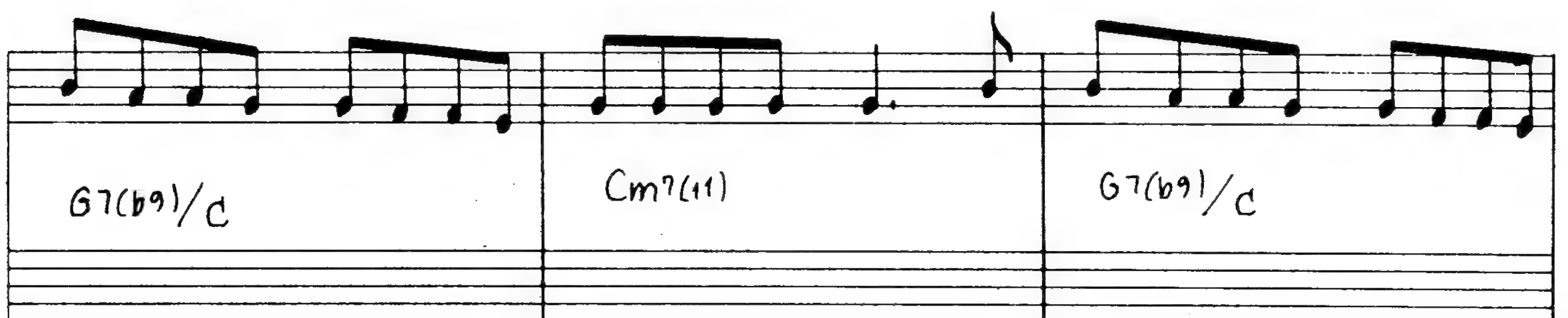
Second system of musical notation. The top staff continues the melodic line with eighth and quarter notes. The bottom staff continues the bass line with eighth and quarter notes.



Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. The system ends with a double bar line and a repeat sign.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. The system ends with a double bar line and a repeat sign. The word "canto" is written above the staff.



Fifth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. The system ends with a double bar line and a repeat sign.

1.

Chords: Cm9, Abm6/B, Cm9/Bb, Cm7M/A, Abm6(7M), G7(b9), Cm7(11), G7(b9)/C

2.

Chords: Cm7, Fm7(9), Bb7(9)4(13), Bb7(b9)

Chords: Eb7M(#5), Ab7M(9), Ab7M(9)/G, D7(#9), Ab7(13)9(#11)

Chords: G7(9)4, G7(b9), Cm7(11), G7(b9)/C

Chords: Cm7(11), G7(b9)/C, Cm7(11)



Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are handwritten chord symbols: G7(b9)/C, Cm9, Abm6/B, Cm9/Bb, Cm7M(9)/A, Abm6(7M), and G7(#5). A circled cross symbol is at the end of the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are handwritten chord symbols: Cm, Ao, f, e, Ab/Gb, Fm, Cm, and Cm7(11). A circled cross symbol is at the end of the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are handwritten chord symbols: Cm7(11), G7(b9)/C, Cm(add9), Abm6/Cb, Cm(add9)/Bb, Cm(add9)/A, Abm6(7M), and G7(b9). A circled cross symbol is at the end of the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are handwritten chord symbols: Cm7, Fm7(9), Bb7(13), Bb7(b9), Eb7M(#5), Ab7M(9), and Ab7M(9)/G. A circled cross symbol is at the end of the staff.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes, some beamed together. Below the staff, there are handwritten chord symbols: D7(#9), Ab7(#11), G7(9), G7(#5), Cm, Ab/Gb, and Fm. A circled cross symbol is at the end of the staff.

**Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / /  
Pelo amor de Deus Não vê que isso é pecado, desprezar quem lhe quer bem

/ / **G7(b9)/C** / / / **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** /  
Não vê que Deus até fica zangado vendo alguém Abando—nado

**G7(b9)** / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / / **G7(b9)/C**  
pelo amor de Deus Ao Nosso Senhor Pergunte

/ / / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm(add9)**  
se Ele produziu nas trevas o esplendor Se tudo foi criado – o macho, a fêmea, o

**Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** / **G7(b9)** / **Cm7** / / / **Fm7(9)**  
bicho, a flor Criado pra adorar o Cria—dor E

/ / / **Bb<sub>4</sub><sup>7</sup>(<sub>13</sub>)** / **Bb7(b9)** / **Eb7M(#5)** / / / **Ab7M(9)** / **Ab7M(9)/G**  
se o Criador Inventou a cria—tura por favor Se do barro

/ **D7(#9)** / **Ab7(#11)** / **G<sub>4</sub><sup>7</sup>(9)** / **G7(b9)** / **Cm7(11)** / / / **G7(b9)/C**  
fez alguém com tanto amor Para amar Nosso Senhor

/ / / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / /  
Não, Nosso Senhor Não há de ter lançado em movimento terra e céu

/ **G7(b9)/C** / / / **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** /  
Estrelas percorrendo o firmamento em carros—sel Pra circu—lar

**G7(<sub>b</sub><sup>5</sup> 9)** / **Cm** / / / **Fm7(9)** / / / **Bb<sub>4</sub><sup>7</sup>(<sub>13</sub>)** / **Bb7(b9)** /  
em torno ao Cria—dor Ou será que o Deus Que criou nosso

**Eb7M(#5)** / / / **Ab7M(9)** / **Ab7M(9)/G** / **D7(#9)** / **Ab7(#11)** /  
desejo é tão cruel Mostra os vales onde jorra o leite e o mel

**G<sub>4</sub><sup>7</sup>(9)** / **G7(b9)** / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / /  
E esses vales são de Deus Pelo amor de Deus Não

**G7(b9)/C** / / / **Cm7(11)** / / / **G7(b9)/C** / / /  
vê que isso é pecado, desprezar quem lhe quer bem Não vê que Deus até

/ **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** / **G7(<sub>b</sub><sup>5</sup> 9)** / **Ab/Gb**  
fica zangado vendo alguém Abando—nado pelo amor de Deus

/ / / **Fm** / / / **Cm** / / / **Cm7(11)**



# UPA, NEGUINHO

Edu Lobo e Gianfrancesco Guarnieri

*D<sub>9</sub>(7M)*

*2*

*(BATERIA)*

*canto*

*D<sub>9</sub>(7M)* *Am<sup>7</sup>(9)/D* *D<sub>9</sub>(7M)*

*Am<sup>7</sup>(9)/D* *D<sub>9</sub>(7M)* *Am<sup>7</sup>(9)/D*

*D<sub>9</sub>(7M)* *Am<sup>7</sup>(9)/D* *1. D<sub>9</sub>(7M)*

*2. D<sub>9</sub>(7M)* *Am<sup>7</sup>(9)/D* *D<sub>9</sub>(7M)*

*Am<sup>7</sup>(9)/D* *D<sub>9</sub>(7M)* *Am<sup>7</sup>(9)/D*

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes notes, rests, and bar lines, with some notes marked with a '+' sign. The chords are written above the staff.

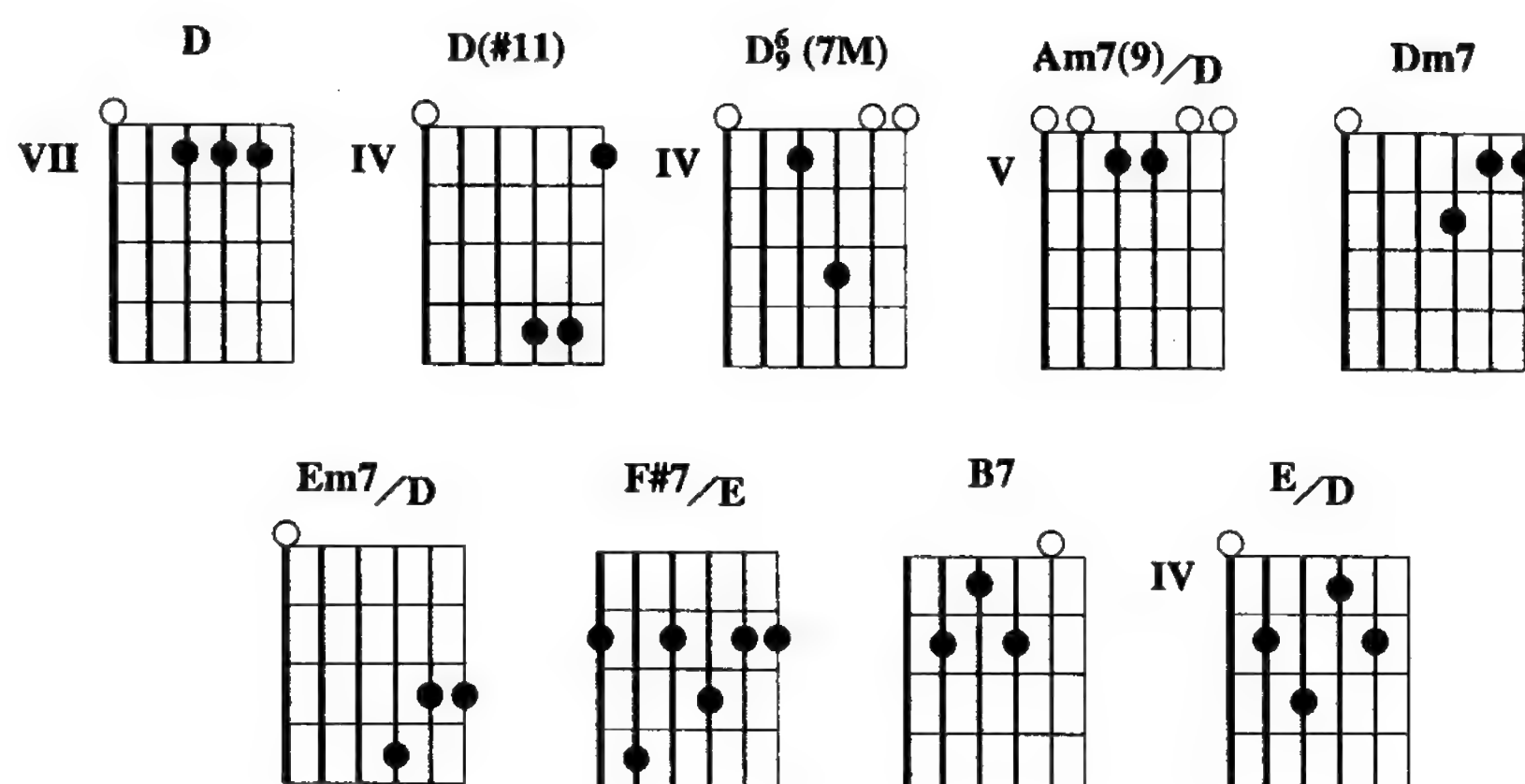
Chords and notation details:

- Row 1:**  $Dm^7$ ,  $Em^7/D$ ,  $Dm^7$ ,  $Em^7/D$
- Row 2:**  $F\#^7/E$ ,  $B^7$ ,  $F\#^7/E$
- Row 3:**  $B^7$ ,  $D$ ,  $Am^7(9)/D$
- Row 4:**  $D$ ,  $Am^7(9)/D$ ,  $D$
- Row 5:**  $Am^7(9)/D$ ,  $D^6_9(7M)$ ,  $Am^7(9)/D$
- Row 6:**  $D^6_9(7M)$ ,  $Am^7(9)/D$ ,  $D^6_9(7M)$
- Row 7:**  $Am^7(9)/D$ ,  $D$ ,  $E/D$

The notation concludes with the instruction **DA CAPO**.



**Observação: a 6ª corda deve ser afinada em Ré**



**Introdução:** D D(#11) / / D D(#11) / / D D(#11) / / } } } }

D#9 (7M) / Am7(9)/D / D#9 (7M) / Am7(9)/D / D#9 (7M) /  
Upa, neguinho na estra—da Upa, pra lá e pra cá Virge que

Am7(9)/D / D#9 (7M) / Am7(9)/D / D#9 (7M) / Am7(9)/D /  
coisa mais lin—da Upa neguinho começando a andar Upa, neguinho na

D#9 (7M) / Am7(9)/D / D#9 (7M) / Am7(9)/D / D#9 (7M) /  
estra—da Upa, pra lá e pra cá Virge que coisa mais lin—da

/ Am7(9)/D / D#9 (7M) / Am7(9)/D / D#9 (7M) /  
Upa neguinho começando a andar começando a andar começando a andar

Am7(9)/D / D#9 (7M) / Am7(9)/D / Dm7 / Em7/D / Dm7 / Em7/D / F#7/E /  
E já começa a apanhar Cresce

B7 / F#7/E / B7 / D / Am7(9)/D / D  
neguinho me abra—ça Cresce e me ensina a cantar Eu vim de tanta desgraça Mas

/ Am7(9)/D / D / Am7(9)/D / D#9 (7M) / Am7(9)/D /  
muito te posso ensinar Mas muito te posso ensinar Capoeira, posso ensinar

D#9 (7M) / Am7(9)/D / D#9 (7M) / Am7(9)/D / D / E/D  
Ziquizira, posso tirar Valentia, posso emprestar Mas liberdade só posso

/ D D(#11) / / D D(#11) / / D D(#11) / / } } } }  
esperar

# VALSA BRASILEIRA

Edu Lobo e Chico Buarque

First system of musical notation. Treble staff: G7(b9), Cm7(9), C#dim. Bass staff: empty.

Second system of musical notation. Treble staff: Dm7(9), D#dim, C7M/E. Bass staff: empty.

Third system of musical notation. Treble staff: G/F, C/E, F/Eb. Bass staff: empty.

Fourth system of musical notation. Treble staff: Bb/D, Eb/Db, Cm. Bass staff: empty.

Fifth system of musical notation. Treble staff: Am7(b5), D7(b9,13), G7M(#5). Bass staff: G7(b9), G7(b9), G7(b9). Bass staff also contains the word 'canto' under the first measure.



Cm7 G7(b9) Cm7

C#dim Ab/c Dbdim(7M)

Ab/c Bdim Eb7/Bb

A7(#11) Ab7M(#5) Am7(b5)

D7(b9) Ab7(9#11) G7(b9)

2.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 2 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 3 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The notes are beamed together in pairs.

Chords written below the staff:

- Measure 1: Cm/Bb
- Measure 2: Cm/Bb
- Measure 3: Ab7M/c

Handwritten musical notation for the second system, measures 4-6. The notation is on a single staff with a treble clef. Measure 4 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 5 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 6 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The notes are beamed together in pairs.

Chords written below the staff:

- Measure 4: F7(9)
- Measure 5: F#dim
- Measure 6: Cm/G

Additional chords written below the staff:

- Measure 6: Bb7(9)

Handwritten musical notation for the third system, measures 7-9. The notation is on a single staff with a treble clef. Measure 7 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 8 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 9 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The notes are beamed together in pairs.

Chords written below the staff:

- Measure 7: Cb/Gb
- Measure 9: Fm7(b5)

Handwritten musical notation for the fourth system, measures 10-12. The notation is on a single staff with a treble clef. Measure 10 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 11 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 12 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The notes are beamed together in pairs.

Chords written below the staff:

- Measure 10: Fm7(b5)
- Measure 11: Dbm6/Fb
- Measure 12: Eb7(b9)

Handwritten musical notation for the fifth system, measures 13-15. The notation is on a single staff with a treble clef. Measure 13 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 14 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. Measure 15 contains a half note C4, a quarter note D4, a quarter note E4, and a quarter note F#4. The notes are beamed together in pairs.

Chords written below the staff:

- Measure 13: Ab7M(#5)
- Measure 14: G7(b9)
- Measure 15: Cm7

Additional chords written below the staff:

- Measure 15: Cm/Bb



Am<sup>7</sup>(b5)      D7(<sup>#5</sup>/<sub>9</sub>)      G7M      G7(b9)      Aø *(casa II)*  
 e

Bb7(9)      Cb7(13)      Abm<sub>9</sub>(11)

Fm7(9)      E7M      Eb

G7(b9)	Cm7(9)	C#°	Dm7(9)	D#°	C7M/E	G/F	C/E	F/Eb
		III	III					
Bb/D	Eb/Db	Cm	Am7(b5)	D7( <sup>b9</sup> / <sub>5</sub> )	G7M(#5)	Cm7	Ab/C	Db°(7M)
III	III	III	IV	IV		III		IV
B°	Eb7/Bb	A7(#11)	Ab7M(#5)	Ab7( <sup>b9</sup> / <sub>11</sub> )	Cm/Bb	Cm/B	Ab7M/C	F7(9)
	IV	IV	IV		IV	II	II	
F#°	Cm/G	Bb7(9)	Cb/Gb	Fm7(b5)	Dbm6/Fb	Eb7(b9)	D7( <sup>#5</sup> / <sub>b9</sub> )	G7M
					VI	V	IV	

Introdução: G7(b9) // Cm7(9) // C#º // Dm7(9) // D#º // C7M/E // G/F // C/E // F/Eb // Bb/D // Eb/Db // Cm // Am7(b5) / D7(1 2 3) G7M(#5) //

G7(b9) / / Cm7 / / G7(b9) / / Cm7 / / C#º / /  
Vivia a te buscar Porque pensando em ti Corria contra o tem—po Eu descartava

Ab/C / / Dbº(7M) / / Ab/C / / Bº / / Eb7/Bb  
os dias Em que não te vi Como de um filme A ação que não valeu Rodava as horas

/ / A7(#11) / / Ab7M(#5) / / Am7(b5) / / D7(1 2 3) / /  
pra trás Roubava um pouqui—nho E ajeitava o meu caminho Pra encostar no

Ab7(2 11) // G7(b9) / / Cm7 / / G7(b9) / / Cm7 / / C#º  
teu Subia na montanha Não como anda um corpo Mas um sentimen—to Eu

/ / Ab/C / / Dbº(7M) / / Ab/C / / Bº / / Eb7/Bb  
surpreendia o sol Antes do sol raiar Saltava as noites Sem me refa—zer E pela porta

/ / A7(#11) / / Ab7M(#5) // Am7(b5) / / Cm/Bb / / Cm/B / /  
de trás Da casa vazi—a Eu ingressaria E te veria Confusa por

Ab7M/C // F7(9) / F#º Cm/G / / Bb7(9) / / Cb/Gb // //  
me ver Chegando assim Mil dias antes de te conhecer

Fm7(b5) // // Dbm6/Fb // Eb7(b9) // Ab7M(#5) // G7(b9) // Cm7 / Cm/Bb Am7(b5) / D7(5 9)

G7M / / G7(b9)





# VENTO BRAVO

Edu Lobo e Paulo César Pinheiro

*Cm7(11)*

*Cm7(11)*

*Cm7(11)*

*canto*

*Cm7(11)*

Handwritten musical notation for the first system, featuring two staves. The top staff contains a series of eighth and sixteenth notes, with a  $Cm7(11)$  chord indicated. The bottom staff contains a series of eighth notes, with a  $F7(9)$  chord indicated.

Handwritten musical notation for the second system, featuring two staves. The top staff contains a series of eighth notes, with a  $Cm7(11)$  chord indicated. The bottom staff contains a series of eighth notes, with a  $F7(9)$  chord indicated.

Handwritten musical notation for the third system, featuring two staves. The top staff contains a series of eighth notes, with a  $Cm7(11)$  chord indicated. The bottom staff contains a series of eighth notes, with a  $Eb6(7M)$  chord indicated.

Handwritten musical notation for the fourth system, featuring two staves. The top staff contains a series of eighth notes, with a  $Eb6(7M)$  chord indicated. The bottom staff contains a series of eighth notes, with a  $D7(\#9)$  chord indicated.



Handwritten musical notation for the first system. The melody consists of eighth and quarter notes. Chords indicated below the staff are  $E\flat G(7M)_9$ ,  $D\flat G(7M)_9$ , and  $Gm7(9)$ .

Handwritten musical notation for the second system. The melody continues with eighth and quarter notes. Chords indicated below the staff are  $Gm7/F$ ,  $E m7(11)_9$ , and  $E\flat G(7M)_9$ .

Handwritten musical notation for the third system. The melody continues. Chords indicated below the staff are  $D\flat G(7M)_9$  and  $C m7(11)$ . A double bar line with a repeat sign is present at the end of the system.

Handwritten musical notation for the fourth system. The melody continues. Chords indicated below the staff are  $C m7(11)$ . An instrumental section is marked *(instrumental)*. A double bar line with a repeat sign is present at the end of the system.

Handwritten musical notation for the fifth system. The melody continues. Chords indicated below the staff are  $C m7(11)$ . A double bar line with a repeat sign is present at the end of the system.

REP. Ad Lib

**Cm7(11)** / / / / / / / /  
Era um cerco bravo, era um palmeiral Limite do escravo entre o bem e o mal Era a lei

/ / / / / / / F7(9) / / /  
da Coroa Imperial Calmaria negra de pantanal Mas o vento vira e do vendaval Surge o

**Cm7(11)** / / / / / / / / / /  
vento bravo, o vento bravo Era argola, ferro, chibata, e pau Era a morte, o medo, o

/ / / / / / / F7(9) /  
rancor e o mal Era a lei da Coroa Imperial Calmaria negra de pantanal Mas o tempo muda

/ / **Cm7(11)** / / / / / / **Eb $\flat$  (7M)** / / / **D7(#9)** / / /  
e do temporal Surge o vento bravo, o vento bravo Como um san—gue no—vo

**Eb $\flat$  (7M)** / / / **Db $\flat$  (7M)** / / / **Gm7(9)** / **Gm/F** / **Em7( $\frac{9}{11}$ )** / / / **Eb $\flat$  (7M)**  
Como um gri—to no ar Corrente—za de ri—o Que não

/ **Db $\flat$  (7M)** / **Cm7(11)** /  
vai se acalmar Se acalmar Vento

/  
virador no clarão do mar Vem sem raça e cor, quem viver verá Vindo a vira—ção vai se

/ / / / / / / F7(9) / / / **Cm7(11)** /  
anunciar Na sua voragem quem vai ficar Quando a palma verde se avermelhar É o vento

/ / / / / / **Eb $\flat$  (7M)** / / / **D7(#9)** / / / **Eb $\flat$  (7M)** / / /  
bravo O vento bravo Como um san—gue no—vo Como um gri—to no

**Db $\flat$  (7M)** / / / **Gm7(9)** / **Gm/F** / **Em7( $\frac{9}{11}$ )** / / / **Eb $\flat$  (7M)** / **Db $\flat$  (7M)** / **Cm7(11)**  
ar Corrente—za de ri—o Que não vai se

/  
acalmar Que não vai se acalmar Que não vai se a—calmar Que não vai se acalmar Que não vai

/  
se a—calmar Que não vai se acalmar Que não vai se a—calmar



# VIOLA FORA DE MODA

Edu Lobo e Capinan

Andante Em (11)

Bm(<sup>b9</sup>11)/E

C7M/E

Bm(11)/E



C7M/E

Bm(11)/E

Em(11)



Em(11)

Bm(<sup>b9</sup>11)/E

C7M/E

Bm(11)/E



C7M/E

Bm(11)/E

Em(11)



E7M

D7M(<sup>6</sup>9)/E

E7M

D7M(<sup>6</sup>9)/E



E

F# / E

G/E

1



G/E

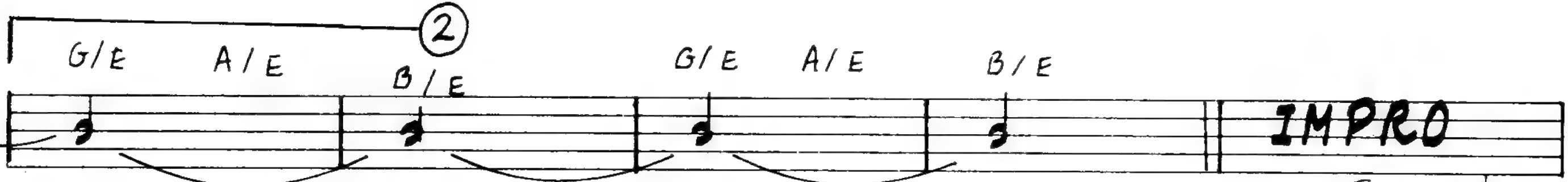
A/E

B/E

G/E

A/E

B/E



AD

Y

X

X



G/E

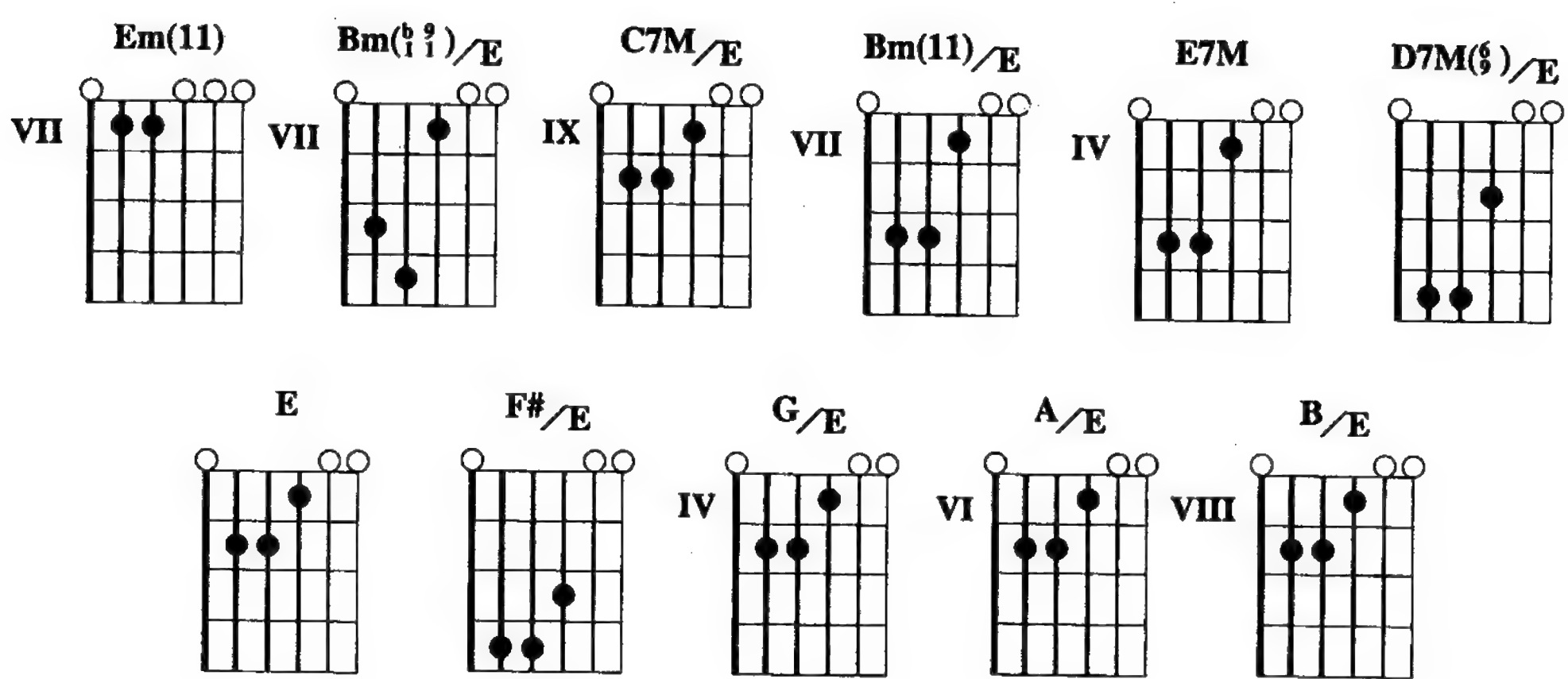
A/E

B/E

G/E

A/E





**Em(11)** / **Bm(b<sup>9</sup>)**/E / **C7M**/E / **Bm(11)**/E / **C7M**/E / **Bm(11)**/E / **Em(11)**  
 Moda de viola De um cego infeliz Podre na raiz, ah, ah

/ / / / **Bm(b<sup>9</sup>)**/E / **C7M**/E / **Bm(11)**/E / **C7M**/E / **Bm(11)**/E  
 Vivo sem futu—ro Num lugar escu—ro E o diabo diz:

/ **Em(11)** / / / **E7M** / **D7M(9)**/E / **E7M** / **D7M(9)**/E / **E**  
 ah, ah Disso eu me encarre—go Mo—da de vio—la Não dá

/ **F#/E** / **G/E** / / / **E7M** / **D7M(9)**/E / **E7M** / **D7M(9)**/E /  
 luz a cego, ah, ah Disso eu me encarre—go Mo—da de vio—la

**E** / **F#/E** / **G/E** **A/E** **B/E** / **G/E** **A/E** **B/E** /  
 Não dá luz a cego, ah, ah



# ZAMBI

Edu Lobo e Vinicius de Moraes

Handwritten musical score for the song "ZAMBI" by Edu Lobo and Vinicius de Moraes. The score is written on ten staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The music features a variety of chords including Dm7, Am7, Eb7M, Dm/c, Bb7M, and A7(b9). It includes melodic lines with eighth and sixteenth notes, as well as bass lines with chords marked with plus signs. A "canto" section is indicated on the second staff. The score concludes with a long, sweeping line across the final staff.

Handwritten musical notation on eight staves, featuring various chords and melodic lines. The notation includes notes, rests, and chord symbols written above the staves.

**Staff 1:** Am7, Dm7, Am7. Includes a triplet of eighth notes.

**Staff 2:** Dm7, Am7, Dm7.

**Staff 3:** Am7, Dm7, Am7.

**Staff 4:** Dm7, Dm7, F#m, D7(#9). The F#m and D7(#9) are marked with a double bar line.

**Staff 5:** D7(#9), Eb7M/D.

**Staff 6:** D7(#9), Eb7M.

**Staff 7:** Eb7M, Dm7, Dm/c, Bb7M, A7(b13).

**Staff 8:** Dm7, Dm/c, Bb7M, A7(b13), Dm7, Dm/c.





/ Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13)  
escra—vidão É o mes—mo céu O

/ Dm7 / / / Bb7M / A7(b9) / D7M / / / Am7 / / / Dm7 /  
mes—mo chão O mes—mo amor Mesma paixão Ganga

/ / Am7 / / / Dm7 / / / Am7 / / / Dm7 /  
Zumba, ê, ê Vai fugir Vai lutar, tui, tui, tui, tui com Zumbi E Zumbi

/ Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / / /  
gri—tou: Ê, ê, meu irmão! Mesmo céu, tui, tui, tui, tui, mesmo chão

D7(#9) / / / / / / / / Eb7M/D / / / / / D7(#9) / / / / / / / Eb7M / / /  
Vem, fi—lho meu Meu ca—pi—tão Gan—ga Zum—ba

/ / / / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 /  
Liber—da—de, li—ber—da—de Gan—ga Zum—ba

Dm/C / Bb7M / Am7 / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C /  
Vem, meu irmão É Zambi lutan—do

Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Eb7M / / /  
É lu—tador Faca cortan—do Talho

Dm7 / / / Am7 / / / D7M / / / Am7 / / / Dm7 / / /  
sem dor É o mes—mo sangue E a mes—ma cor É Zambi

/ Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 /  
mor—rendo Ê, ê, é Zumbi É Zumbi, tui, tui, tui, tui, é Zumbi Ganga Zumba

/ / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / /  
Ê, ê, vem aí Ganga Zumba, tui, tui, tui, é Zumbi Ganga Zumba Ê, ê, vem

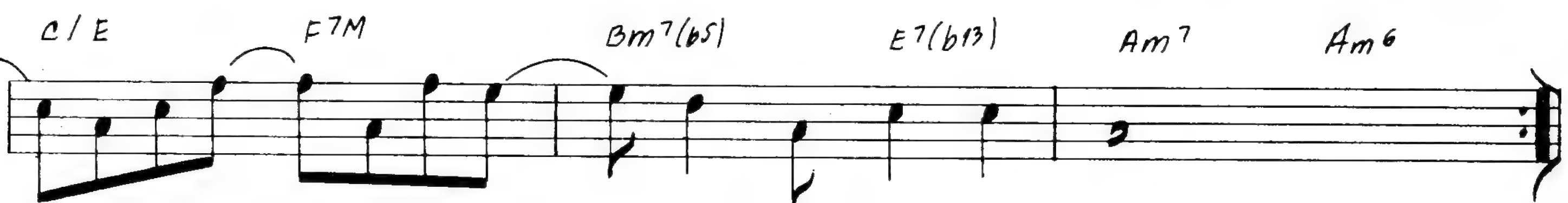
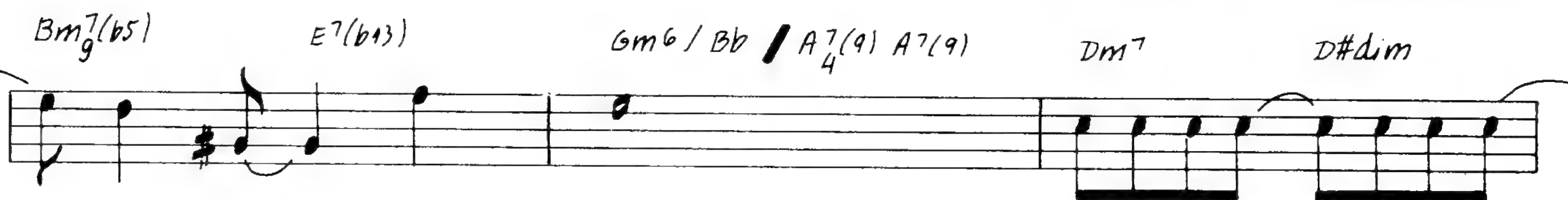
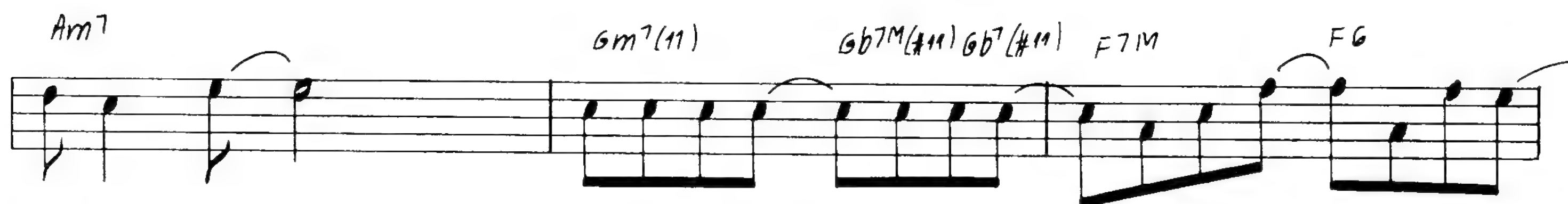
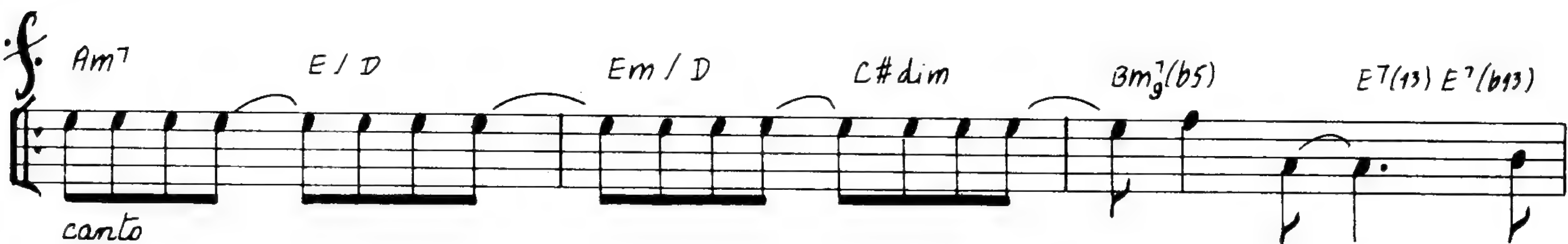
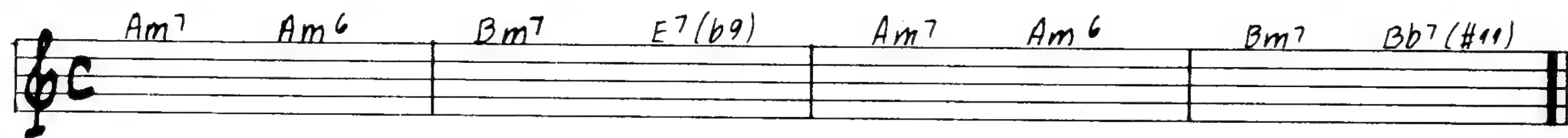
/ Dm7 / / / Am7 / / / Dm7 /  
aí Ganga Zumba, tui, tui, tui, é Zumbi



# ZANGA, ZANGADA

Edu Lobo e Ronaldo Bastos

Andante



Handwritten musical notation with guitar chords and a repeat sign.

Chords written above the staff:

- $Bm^7(9)$
- $E^7(b13)$
- $Am^7$
- $Am^6$
- $Bm^7$
- $E^7(b9)$

Chords written below the staff:

- $Am^7$
- $Am^6$
- $Bm^7$
- $E^7(b9)$
- $Am^7$
- $Am^6$

Other markings include a repeat sign, a double bar line, and the text *REPETINDO AD LIB*.

Grid of guitar chord diagrams with Roman numerals.

$Am^7$ V	$Am^6$ IV	$Bm^7$ VII	$E^7(b9)$ VI	$Bb^7(\#11)$ V	$E/D$ IV	$Em/D$ IV	$C\#^o$ III	$Bm^7(b^5_9)$
$E^7(13)$	$E^7(b13)$	$Gm^7(11)$	$Gb^7M(\#11)$	$Gb^7(\#11)$	$F^7M$	$F^6$	$Gm^6/Bb$	$A^7_4(9)$ III
$A^7(9)$ II	$Dm^7$	$D\#^o$	$C/E$	$Bm^7(b5)$	$G^7_4(9)$	$G^7(b9)$	$C^6/G$	$F\#m^7$
$B^7(b9)$	$Em(add9)$	$Em(b^6_9)$	$Em^6_9$	$Em^7(9)$	$C\#m^7(b^5_9)$ IV	$F\#^7(b13)$	$Bm^7(9)$	



**Introdução: Am7 / Am6 / Bm7 / E7(b9) / Am7 / Am6 / Bm7 / Bb7(#11) /**

**Am7 / E/D / Em/D / C#º / Bm7(b<sup>5</sup>) / E7(13) E7(b13)**  
Zanga, zanga—da Não sei mais de na—da Que pos—sa abrir teu

**Am7 / / Gm7(11) / Gb7M(#11) Gb7(#11) F7M / F6 / Bm7(b<sup>5</sup>)**  
cora—ção Zanga, zanga—da Não sei quase na—da Entre a zan—ga

**/ E7(b13) / Gm6/Bb / A<sub>4</sub><sup>7</sup>(9) A7(9) Dm7 / D#º / C/E / F7M /**  
e o per-dão Zanga, zanga—da Eu já fiz quase tu—do Que

**Bm7(b5) / E7(b13) / Am7 / Am6 / Am7 / E/D / Em/D / C#º**  
man—da o meu co—ra—ção Zanga, zanga—da Não sei mais de na—da

**/ Bm7(b<sup>5</sup>) / E7(13) E7(b13) Am7 / / Gm7(11) / Gb7M(#11) Gb7(#11)**  
Que pos—sa abrir teu cora—ção Zanga, zanga—da Não sei

**F7M / F6 / Bm7(b<sup>5</sup>) / E7(b13) / Gm6/Bb / A<sub>4</sub><sup>7</sup>(9) A7(9) Dm7**  
quase na—da Entre a zan—ga e o per-dão Zanga,

**/ D#º / C/E / F7M Bm7(b5) / E7(b13) / Am7 / Am6 /**  
zanga—da Eu já fiz quase tu—do Que man—da o meu co—ra—ção

**G<sub>4</sub><sup>7</sup>(9) / G7(b9) / C6/G / F#m7 / B7(b9) / Em(add9)**  
Zanga eu não que—ro Te ver mais assim Tome juí—zo, me fa—ça

**Em(b<sup>6</sup>) Em<sub>6</sub> Em7(9) C#m7(b<sup>5</sup>) / F#7(b13) / Bm7(b<sup>5</sup>) / E7(b13) / Bm7(9) /**  
feliz Num dia de sol Num porto de mar Me ensine a sorrir

**E7(b13) / Am7 / Am6 / Bm7 / E7(b9) / Am7 / Am6 /**  
Me ensine essa zan—ga, essa zan—ga Essa zan—ga zanga—da Essa zan—ga,

**Bm7 / E7(b9) /**  
zanga—da

# ZANZIBAR

Edu Lobo

Allegro

The first system of musical notation for 'Zanzibar' by Edu Lobo. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a repeat sign, followed by a series of eighth and sixteenth notes, and ends with a double bar line.

The second system of musical notation. It continues the melody from the first system. The top staff has a first ending bracket labeled '1.' leading to a final cadence. The bottom staff continues with eighth and sixteenth notes, ending with a double bar line.

The third system of musical notation. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The top staff has a first ending leading to a final cadence. The bottom staff continues with eighth and sixteenth notes, ending with a double bar line. A handwritten annotation 'D7(#9 13)' is present above the final cadence. The word 'FINE' is written at the end of the system.

The fourth system of musical notation. It begins with a treble clef and a key signature change to one flat (Bb). The word 'canto' is written above the first staff. The music consists of eighth and sixteenth notes. A handwritten annotation 'D7(#9 13)' is present above the final cadence. The system ends with a double bar line.



First system of musical notation. The top staff features a treble clef and a key signature of one flat. The bottom staff features a bass clef. The first measure of the top staff contains a  $D7(\sharp 9)$  chord. The first measure of the bottom staff contains a  $D7(\sharp 9)$  chord. The notation continues with various eighth and sixteenth notes across four measures.

Second system of musical notation. The top staff features a treble clef and a key signature of one flat. The bottom staff features a bass clef. The first measure of the top staff contains a  $D7(\sharp 9)$  chord. The first measure of the bottom staff contains a  $D7(\sharp 9)$  chord. The notation continues with various eighth and sixteenth notes across four measures, including a repeat sign and first/second endings.

Third system of musical notation. The top staff features a treble clef and a key signature of one flat. The bottom staff features a bass clef. The first measure of the top staff contains a  $G7(9)$  chord. The first measure of the bottom staff contains a  $G7(9)$  chord. The notation continues with various eighth and sixteenth notes across four measures.

Fourth system of musical notation. The top staff features a treble clef and a key signature of one flat. The bottom staff features a bass clef. The first measure of the top staff contains a  $G7(9)$  chord. The first measure of the bottom staff contains a  $F7(9)$  chord. The notation continues with various eighth and sixteenth notes across four measures, including a triplet.

Fifth system of musical notation. The top staff features a treble clef and a key signature of one flat. The bottom staff features a bass clef. The first measure of the top staff contains a  $G7(9)$  chord. The first measure of the bottom staff contains a  $G\flat 7(13)$  chord. The notation continues with various eighth and sixteenth notes across four measures.

Handwritten musical notation on a five-line staff. The melody consists of eighth and quarter notes. Chord symbols are written below the staff:  $Bb7M$ ,  $A^7_4(9)$ ,  $\cdot/\cdot$ ,  $Gm^7(\frac{9}{11})$ , and  $\cdot/\cdot$ .

Handwritten musical notation on a five-line staff. The melody continues with eighth and quarter notes. Chord symbols are:  $F7M$ ,  $\cdot/\cdot$ ,  $Eb7M(9)$ ,  $\cdot/\cdot$ , and  $D7(\frac{9}{13})$ .

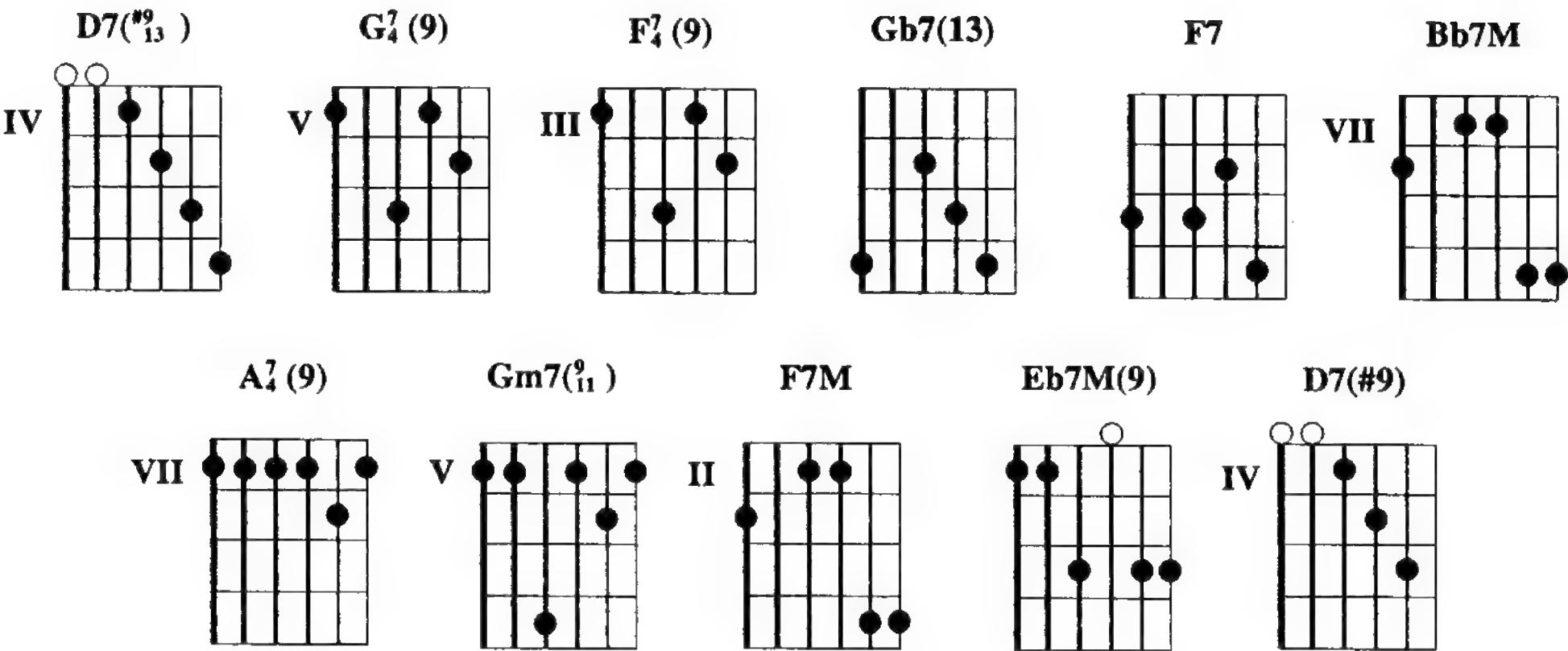
Handwritten musical notation on a five-line staff. The melody continues. Chord symbols are:  $D7(\frac{9}{13})$ ,  $Eb7M(9)$ ,  $\cdot/\cdot$ ,  $D7(\frac{9}{13})$ , and  $\cdot/\cdot$ .

Handwritten musical notation on a five-line staff. The melody continues. Chord symbols are:  $Eb7M(9)$ ,  $\cdot/\cdot$ , and  $D7(\frac{9}{13})$ .

Handwritten musical notation on a five-line staff. The melody concludes with a double bar line. Chord symbols include  $D7(\frac{9}{13})$ ,  $\cdot/\cdot$ ,  $D7(\frac{9}{13})$ , and  $D7(\frac{9}{13})$ . There are also handwritten notes: "AL", "IMPRO", and "DA CAPO AL FINE".



Observação: a 6ª corda deve ser afinada em Ré.











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**N**a primeira metade dos anos sessenta, Edu abriu o caminho para todos nós, a segunda geração da bossa nova. Aos vinte anos ele já compunha com Vinícius, era gravado por Nara, cantava na noite carioca. Eu morava em São Paulo e me apaixonei por teatro, especialmente por música em teatro, assistindo não sei quantas vezes ao *Arena conta Zumbi*. Também tive vontade de ser Edu Lobo de colete vermelho, na capa do disco da Elenco.

Só inauguramos a parceria muito tempo depois. Edu tem sido o meu parceiro mais constante por causa dos projetos de balé e teatro em que nos envolvemos. Mas talvez esses projetos fossem apenas um pretexto para compormos juntos. Tenho orgulho de ser parceiro de Edu. Tenho a alegria de ser amigo dele. Talvez essas parcerias sejam apenas um pretexto para nos encontrarmos de vez em quando.

Adoro todas as letras que escrevi para as canções do Edu. Isso eu digo assim modestamente porque, acredito, as letras se parecem mais com ele que comigo. E Edu é um letrista tão exigente e rigoroso quanto o é com sua música.

*Chico Buarque*



*Edu e Chico Buarque.*

Música não é lantejola, não é maquiagem, não é *happenning*, não é performance, não é vernissage, não é politicalha de direita travestida de vanguarda, não é oratória prolixa onde falsos ares dionisíacos apenas dissimulam a luta pelos tronos e báculos do que Raduan Nassar chamou de “Alto Clero” cultural.

Então, o que é música?

Eu tenho uma definição pessoal, simples porém sincera: música é, por exemplo, o que Edu Lobo faz.

*Ponteio* e *Arrastão* têm a força mística daqueles tempos (*in illo tempore...*) do início das coisas, das mitologias, dos melhores sonhos que sonhamos viver.



A harmonia e a melodia de *Canção do amanhecer* e do *Pra dizer adeus* são faróis na cultura de uma geração inteira e continuam iluminando o caminho de outras. Quando o talento se alia à generosidade acontecem coisas assim.

Muitos receberam prêmios, dominaram o espaço-tempo da mídia, estouraram (puf...) no exterior, mas na hora da Onça Pintada do Divino beber água, epa!, a preferida por nove entre dez estrelas e – o que é muito mais importante – por uns sete entre cada grupo de dez mortais comuns é ... *Beatriz!*

Se Tom Jobim é um rei de chapéu de palha, charuto e chopinho, Edu é príncipe não-coroadado, porque sua modéstia e discrição (é aí que a gente aprende a diferença entre um príncipe e os bobos-da-corte) o impelem mais ao piano do que aos brilharecos do salão.

Que não se veja nessas palavras oportunismo de parceiro novo. Trata-se apenas de, minimamente, dar a Edu o que é de Edu – um samurai armorial que, embora carregue a Lampa do Conselheiro, jamais abriu mão da gentileza, em cujas armas de teimosia e caráter lê-se a inscrição: E FREVO AINDA, APESAR DA QUARTA-FEIRA...

*Aldir Blanc*



**E**du, daqui a pouquinho completaremos trinta anos de parceria. Eh, tempo, pra mim ainda tão presente! O jeito estabanado do Luís Vergueiro nos apresentando, o nosso sorriso e silêncio inibido; a idéia de “contar Zumbi”, surgida de tuas canções com teu lindo parceiro Vinicius; as músicas que se seguiram, em nosso trabalho comum, quase todas aparecendo, apresentando-se, instalando-se de modo fácil, tranqüilo, travesso, irresponsável até, estruturando a narrativa, dando-lhe corpo e alma, em um grito poderoso de liberdade naqueles primeiros meses de ditadura. Meus muito sentidos, mas pobres versos, ganharam força entrelaçados por tua música sempre inspirada, generosa e certa como flecha de Cupido. Felizmente, mais tarde, pude reencontrar a alegria de nosso primeiro trabalho na criação de *Memórias de Marta Saré*, e creio que fomos premonitórios glosando o mote em *Me dá o mote*. Tenho presente, em detalhes, nossa excursão com esse show; amargavas o fim de uma hepatite braba!

Tua paciência, dedicação e esforço para apresentações cada vez mais primorosas, apesar das seqüelas e do mal-estar deixados pela doença, reforçaram ainda mais minha já sólida admiração.

A vida, até agora, não se tem mostrado avara comigo em matéria de satisfações e alegrias, mas considero um privilégio grande constar da galeria dos teus ilustres e muito queridos parceiros, a par do privilégio de contar, além do parceiro, com o amigo, o inesquecível, aquele lá do fundo do relicário. Oxalá a vida nos reserve, para já, a satisfação de novos trabalhos juntos. Que venham e brotem de forma fácil, tranqüila, travessa, até mesmo irresponsável, anterior àquela consciência, terrível, à qual “sobrevém a noite do infortúnio”. Ainda temos surpresas retiradas do fundo da canastrinha!

Olorum didê! Até já, irmãozinho!

*Gianfrancesco Guarnieri*



No programa de televisão  
“O Fino da Bossa”, 1966.

**C**onheci Edu no final da década de 60. Eu já tinha uma obra grande com Baden e iniciava parcerias com novos amigos, entre eles Dori e Francis. Nos encontrávamos todos em casa de Olívia, nos fins de semana, às vezes na de Tom, e outras na de Marcos Valle, em reuniões musicais que se estendiam até de manhã. Cada um tinha sempre uma música mais bonita pra mostrar. E isso estimulava o companheiro. Era uma enxurrada de coisa boa. Riqueza de acordes novos. Belíssimas melodias.

Achados de letras.

Edu é um compositor que sempre me fascinou, desde o começo. Havia um mistério em seu canto que me envolvia. Melodista de mão-cheia, caminhava por baiões e réquiens, frevos e modinhas, marchas e canções, como um grande mestre da arte de criar. O sangue nordestino fervia em suas veias, em seu peito pulsava um coração negro e de sua voz vinham tristes cantos brasileiros. Isso me encantava e me atraía. Como Edu sempre teve parceiros excelentes (Vinicius, Torquato, Capinam, Guarnieri), eu ficava olhando de longe e admirando a qualidade de seu trabalho. Fora o fato de que, quando arriscava escrever letras, também não devia nada a nenhum de nós.

Até que aconteceu a nossa junção. Encontro aqui, encontro ali, amizade nos unindo, afinidades, e de repente estávamos unindo nosso talento. *Vento bravo* foi a primeira. E, daí em diante, muitas outras. Não tantas quanto eu gostaria, mas todas assinadas embaixo com orgulho e prazer.

Um dia a gente ainda embala uma safra grande e recupera o tempo perdido, né, Edu?



*Volta da primeira excursão à Europa, 1967.*

*Paulo César Pinheiro*



**E**duardo Lobo, ou melhor, Edu Lobo, é o mais jovem dos meus parceiros. Acabou de fazer 19 anos, e dele se poderia dizer que é uma versão em bossa nova de seu pai, o compositor e jornalista Fernando Lobo, que teve sua época áurea no início da década de 50, em excelentes sambas-canções, muitos dos quais com músicas de Paulinho Soledade, que constituíram, na época, uma verdadeira revolução, quer do ponto de vista da novidade das harmonias, quer da beleza e simplicidade das letras.

Edu Lobo estréia neste compacto como compositor, com a mão segura de quem tem atrás de si esta tradição de bom gosto e sensibilidade. E se um filho é a continuação de seu pai, temos aqui um duplo motivo de alegria. Tendo nascido, artisticamente, dentro da Bossa Nova, e movendo-se entre os moços que são o melhor estímulo para nós, que criamos o movimento, Edu Lobo está aí para provar que a Bossa Nova, ao contrário do que muitos dizem, não representa uma quebra de tradição: é, isto sim, uma resultante natural do que há de melhor e mais positivo no cancionário popular carioca. Edu Lobo é, pois, o ponto extremo de uma nobre linhagem de compositores que vem de Chiquinha Gonzaga, Nazareth, Zequinha de Abreu e Pixinguinha e que vai desaguar nos mais jovens elementos da Bossa Nova, alguns dos quais somente agora pondo a cabeça de fora, como Francis Hime, Marcos Valle, Theófilo de Barros Neto e ele próprio.

É. A garotada está aí mesmo para nos botar, a nós os “velhos”, para correr. Mas não há de ser nada. O importante é que se trata de uma mocidade sadia, atenta e responsável, que quer fazer boa música, e fazê-la consciente dos problemas do tempo em que vivem. Bravos, Edu Lobo! Ice a vela e vá em frente. Seu pai e eu estamos aí na maior torcida por você.

*Vinicius de Moraes*

Texto de Vinicius de Moraes para o primeiro disco de Edu, 1962.



*Com Vinicius, Joyce e  
Aloysio Salles, Lisboa, 1969.*



A memória não guardou nenhum registro do nome do bar. Ficava, em todo caso, exatamente ao lado da TV Record, em São Paulo, num tempo em que a avenida Consolação tinha uma pista só e os programas de música popular brasileira eram, na televisão, o que anos depois viriam a ser as telenovelas: dominavam os melhores horários e abrigavam uma audiência cativa e gigantesca.



No colo da mãe, Maria do Carmo, aos três anos.

Havia programas para todos os gostos, de Roberto Carlos e sua enorme turma a Elizeth Cardoso e Ciro Monteiro com um grupo de mestres veteranos, passando por Geraldo Vandré e sua música de raízes nordestinas e chegando a Chico Buarque, Nara Leão e seu programa da nova geração.

Era abril ou maio de 1967 e fazia um frio sem graça, amostra precipitada de um inverno que ameaçou muito mas acabou sendo como outro qualquer.

Edu Lobo chegou ao bar vestindo suéter amarelo e calça marrom. Havia retornado de uma temporada européia, mas a elegância precisa e discreta parecia tão natural que era como se ele já estivesse saído do Brasil vestido daquele jeito.

Eram todos absurdamente jovens. Edu Lobo não tinha feito 24 anos, Chico Buarque ainda não tinha passado dos 22.

Ele chegou, sentou, conversou, apanhou o violão e mostrou duas músicas novas: *Catarina e Mariana*, com letra de Ruy Guerra, e *No cordão da saideira*. Quando Edu foi embora, o MPB-4 disse, em uma só voz: “Vamos gravar esse frevo, correndo.” Sucesso garantido. Chico disse que gostara das duas músicas, mas preferia a outra, *Catarina e Mariana*.

Fiquei impressionado por duas coisas: primeiro, pela seriedade de Edu Lobo. Tinha o jeito de ser muito mais

velho que todos nós, e principalmente parecia mais velho do que verdadeiramente era. E, além disso, me impressionou o peso do respeito com que fora tratado ali.

Afinal, aquele era um bar de músicos, num começo de noite de gravação de programa de música. Além de Chico e dos rapazes do MPB-4, havia naquela mesa uma moça de olhos grandes, sorriso sem fim, cabelos curtos e vestido mais curto ainda, que se chamava Maria da Graça e que pouco depois o país se acostumaria a chamar de Gal Costa.

Pouco antes de Edu, passara pela mesa Baden Powell, que com delicadeza de namorado atento experimentou o violão que Chico havia comprado na Espanha. Desfilou algumas músicas, elogiou a sonoridade do instrumento, o desenho e o formato do braço, e deixou em nós a nítida impressão de que fôramos abençoados por um momento de sorte: Baden Powell experimentando um violão era um privilégio. Além dele, Gilberto Gil também passou pela mesa: vestia um terno cinza, gravata escura e fininha, e carregava na mão a inevitável pasta de quem ainda era funcionário de uma empresa de cosméticos.

Mas naquele passar, Edu Lobo parecia diferente, um tanto à margem; naquele 1967, já tinha uma história para contar e uma obra para mostrar.

Havia sido parceiro de Vinicius de Moraes, escrevera várias músicas com Ruy Guerra, fizera a música de *Arena conta Zumbi* e muito mais. Era um camarada sério, e deixou em mim a impressão de que vivia um tanto longe daquilo tudo. Como se, além do suéter amarelo e da calça marrom,

vestisse também uma espécie de escudo que permitia que se aproximasse de todos sem perder uma certa distância, uma determinada solidão. Sem arranhar uma certa intimidade.



Com o pai, Fernando Lobo,  
e o filho Bernardo.

Num domingo de 1994, por volta do meio-dia, passei pela casa de Edu Lobo em São Conrado, no Rio. Levei um livro de contos de Scott Fitzgerald que ele ha-

via pedido emprestado. Dois dias antes, conversamos durante um bom tempo sobre contos e contistas, a obra curta de tensão perene. Encontrei-o no estúdio, numa estranha meia-luz em pleno meio-dia, ouvindo Debussy e lendo, atentamente, a partitura da música que ouvia. Edu diz que assim – lendo o que ouve – tem na música outra dimensão, outro tipo de prazer, outros vãos.

Minha primeira sensação foi a de estar interrompendo um instante de solidão. Mas entendi, de imediato, que o que estava sendo interrompido era algo mais: era um momento de intimidade.



Com os filhos Isabel, Mariana e Bernardo, 1994.

Carrego comigo, ao longo dos anos, a confirmação daquilo que senti em meu primeiro encontro com Edu Lobo: por trás do ar sério perambula uma certa timidez, e ele mantém uma determinada distância que é, na verdade, uma defesa. Tudo isso – distância, defesa – acaba desmoronando quando se ouve a música que ele faz: torna-se evidente, então, que ele mergulha num mar sem fundo, com a alma à flor da pele. Senão, basta conferir em músicas como *Beatriz*, *Valsa brasileira*, *Abandono de Rosa* ou *Canto triste*: mesmo esquecendo (se é que isso é possível) as palavras de Chico Buarque para as três primeiras e as de Vinicius para a outra, o que emerge são melodias desgarradoras, que se impregnam com suavidade na memória, para sempre.

Em 1972 Astor Piazzolla estava no Rio e quis conhecer Edu Lobo. Tarde da noite, liguei para o apartamento onde Edu estava morando, no Jardim Botânico. Chegamos lá pouco depois das onze e estávamos ainda nos acomodando quando o ar foi tomado pelo inconfundível cheiro de borracha queimada. Edu e sua mulher, Wanda Sá, correram para a cozinha, onde enfrentaram o desastre: a água da panela onde estavam sendo fervidos os bicos da mamadeira de Bernardo, recém-nascido, havia evaporado. No fundo da panela havia uma pasta



de borracha derretida. Sentado na sala, Piazzolla achou aquilo tudo muito divertido. Depois ouviu músicas de Edu, cantadas por ele e Nana Caymmi, que insistia com o dono da casa: queria cantar *Pra dizer adeus* em fá, Edu fazia o acorde, ela insistia: “Em fá, Edu, em fá.” E Piazzolla, rindo, comentou: “Esse aí é um fá.” Edu completou: “No meu violão só tem esse...”

Pouco depois da uma da manhã, voltando para o hotel, o mestre argentino comentou: “Que bárbaro és Edu Lobo.”

Em dezembro de 1986, o compositor cubano Silvio Rodríguez contou, num jantar em Havana, um de seus desejos: fazer algum trabalho com Edu Lobo. Voltei ao Brasil e consegui reunir mais de quatro horas de gravação de Edu, que despachei para Havana.

Três anos depois, Silvio continuava insistindo: “Algum dia”, dizia ele, “vou conseguir fazer algum trabalho com Edu Lobo.” E repetia: “É incrível como ele acerta.”

Creio que isso se repete onde quer que um músico – sobretudo um bom músico – ouça o trabalho de Edu Lobo. Com o passar do tempo, entendi a reação de quem estava naquela mesa de bar, no longínquo ano de 1967: há um respeito palpável pelas suas músicas. Claro que existe, entre artistas de qualquer área, um espírito de competição, de emulação, e muitas vezes trata-se de algo sadio. Uma troca de estímulos. No caso da geração de ouro da música contemporânea feita no Brasil, o que percebo é que, em relação ao trabalho dele, existe, na maior parte das vezes, uma considerável dose de sincera admiração, além do respeito.

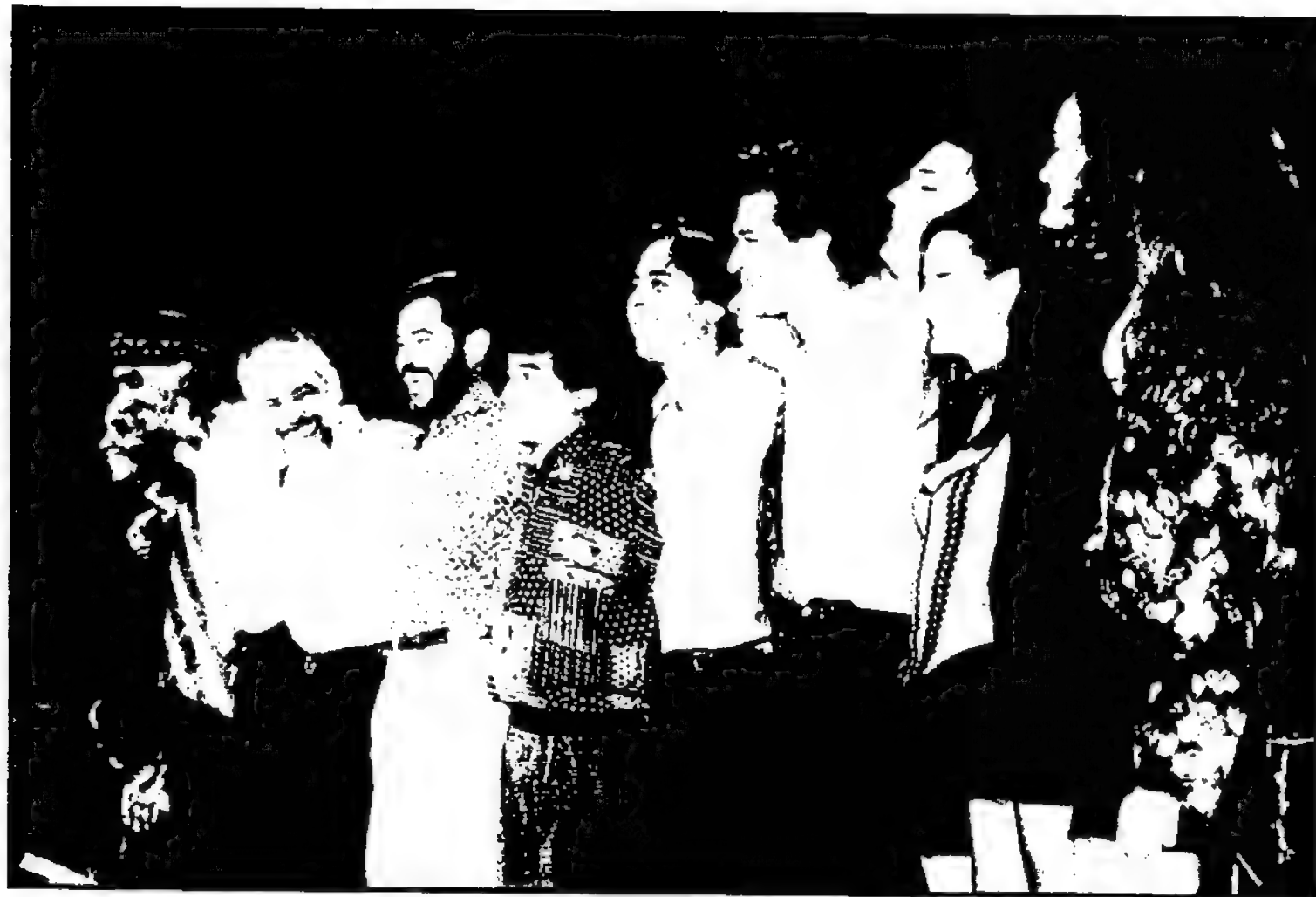
Surgidos e crescidos numa mesma época, ele e Chico Buarque demoraram anos até o primeiro trabalho conjunto – *Moto-contínuo*, de 1981. De lá em diante, essa parceria tornou-se intensa e gerou um generoso punhado de maravilhas. Nunca toquei no assunto com nenhum



*Com a filha Isabel, 1980.*

dos dois, mas tenho a impressão que o encontro se deu a partir do momento em que eles superaram as distâncias criadas pela timidez mútua e puderam romper o tal escudo que parecia isolar Edu Lobo.

O resultado é um conjunto de quase três dezenas de músicas, quase todas escritas por Edu e Chico para balé e teatro, e que inclui alguns dos mais recentes clássicos (ou candidatos a) da música brasileira contemporânea, como *Choro bandido*, além de *Valsa brasileira* e *Beatriz*.



No encerramento do  
Prêmio Shell, 1994.

Num sábado de julho de 1994, falando sobre o trabalho dos dois, Tom Jobim foi claro: “Esses são os meus meninos, meus filhotes”, disse com evidente orgulho, sem levar em consideração que cada um desses meninos é dono de uma vasta obra e anda pela casa dos cinquenta.

Edu Lobo faz parte daquela sucessão de gerações de crianças e adolescentes criados ao vapor da música, e num tempo em que as rádios tocavam uma variedade enorme de estilos vindos de inúmeros países. Um tempo de música não-pasteurizada. Havia Elvis Presley, Pat Boone, mas havia também Cole Porter, Sammy Cahn, a dupla Rodgers & Hart. E mais: música italiana, música francesa, música hispano-americana, música brasileira. Certo dia, acompanhou a aparição de algo que mudaria todo esse panorama: a Bossa Nova.

Impossível apagar algumas características básicas dessa geração da música brasileira (a que surgiu depois da bossa Nova, e que trouxe nomes como Caetano Veloso, Gilberto Gil, Chico Buarque e Milton Nascimento, para ficarmos apenas em quatro): é preciso recordar, em primeiro lugar, o cenário em que ela apareceu. Todos os seus integrantes receberam uma considerável carga de informação e foram permeáveis a uma ampla variedade de influências. Além disso, e este é um aspecto fundamental, essa geração consolidou-se em estreito contato com outras áreas da criação: cineastas, dramaturgos, diretores de teatro, atores e atrizes, artistas plásticos, escritores, jornalistas. Eram consumidores da produção cultural, por certo. Mas conviviam com outros



produtores de arte, num clima de permanente ebulição, e num país efervescente.

Nesse quadro, Edu Lobo foi um divisor de águas. Rompeu a linhagem direta dos filhos da bossa nova e buscou uma linguagem pessoal, renovada e inovadora. Fez isso com uma precocidade impressionante: aos 19 anos era parceiro de Vinicius de Moraes, aos 22 gravou um disco reunindo uma fileira de temas marcantes, aos 23 ganhou o primeiro festival importante de música brasileira com uma música que, ao mesmo tempo, ajudava a consolidar o lançamento de uma cantora que marcaria época: *Arrastão*, letra de Vinicius de Moraes, na voz de Elis Regina.

Nesse longo período – que vai dos tempos de *Arrastão* e das músicas de *Arena conta Zumbi* até 1968, com *Memórias de Marta Saré*, passando pela explosão de *Ponteio* e *Casa Forte* – Edu Lobo foi mais que um sucesso permanente: foi autor de músicas permanentes, extremamente pessoais, inseparáveis de um panorama cultural amplo e definidor.

Há uma curiosidade nisso: o sucesso não era propriamente dele, era de suas canções. Até onde me lembro, Edu Lobo nunca foi um compositor que cantasse para grandes públicos. Preferia ambientes menores, espetáculos em pequenas casas noturnas que esgotavam sua lotação semanas a fio. Na voz de outros intérpretes – principalmente Elis Regina – suas canções vendiam dezenas de milhares de cópias e eram apresentadas para públicos gigantescos. Na voz de seu autor tudo ficava restrito a ambientes menores. Porque também nesse aspecto ele não mudou nada ao longo dos tempos: continua detalhista ao extremo, continua de uma exigência sem fim, quando se trata de seu próprio trabalho.

A vida do cantor, como ele diz, rendeu frutos evidentes. A maratona, porém, terminou no exato instante em que Edu percebeu que podia, partindo de uma base mais ou menos sólida, viver de seus direitos como compositor. Cantar deixou de ser ganha-pão, passou a ser opção. Um dos resultados dessa escolha foi ter de ouvir, até hoje, a mesma pergunta: por que você sumiu? A resposta não varia: diz que não sumiu, que suas músicas



Na gravação do disco  
“Camaleão”, com o  
violonista Paulo Belinatti.



continuam aí. O que sumiu foi a sucessão de apresentações do Edu Lobo cantor.

Aliás, um cantor que teve um início curioso: a primeira vez em que ouviu sua própria voz gravada foi num velho Grundig, vetusto e complexo aparelho doméstico cheio de luzes e com dois grandes rolos de fita. Cantava *Only you* em ré maior. Aconteceu há 35 anos. Detestou. Não há nenhum outro registro de sua voz cantando *Only you*, em ré maior ou em qualquer outro tom.



Noite de "Ponteio" no festival da Record, 1967.

*Ponteio* havia ganhado o Festival da TV Record em 1967 e no ano seguinte foi a vez de *Memórias de Marta Saré*.

Ficou em segundo lugar, após uma estratégica e mais-que-suspeita mudança do júri, receoso de dar o mesmo prêmio dois anos seguidos ao mesmo autor. Em troca, obteve o prêmio de melhor arranjo. Ficou mais feliz: aquele foi seu primeiro trabalho como arranjador.

A música fez sucesso imediato. Aos domingos, Edu Lobo, que estava morando em São Paulo, ia jogar futebol na casa de um diretor de televisão, perto da Cidade Universitária. Uma pequena platéia se reunia, mais para se divertir do que propriamente para apreciar a parca perícia dos jogadores. O violonista Toquinho repetia a mesma cena: cada vez que perdia uma bola óbvia ou levava um drible humilhante saía capengando e justificava a falha com gritos de "Distensão, sofri uma distensão!". Após duas ou três partidas, e sentindo o clima da platéia, Edu resolveu entrar na bagunça: passou a aparecer com uma tosca e absurda touca feita com uma meia de mulher, caricatura perfeita dos peladeiros de subúrbio. Não tinha nenhum talento especial, é verdade. Mas arrancava divertidos gritos de incentivo de uma platéia sempre pronta para o deboche: "Dá-lhe, Marta Saré!", gritavam os cruéis cada vez que ele conseguia algum domínio e um arremedo de avanço com a bola em campo.

De quarta a domingo, as noites da Blow-Up, uma pequena casa noturna que ficava no subsolo de um prédio da rua Augusta, botavam gente pelo ladrão. Edu Lobo, acompanhado pelo estupendo Quarteto Novo e pela cantora Gracinha Leporace, desfilava seu trabalho,

numa sucessão de impacto que terminava, invariavelmente, com *Marta Saré*. Naquele campo específico, seu domínio e seus avanços eram definitivos.

Dizer que sua vida gira só ao redor da música seria um exagero gritante. O que acontece com ele é ter a capacidade enorme de usufruir a música de maneira especialmente intensa.

Há muitos anos, e na volta de uma das viagens aos Estados Unidos, trouxe um disco de Miles Davis, chamado *Bitches brew*. Duas ou três vezes me convenceu, no apartamento do Jardim Botânico, a ouvir o disco inteiro. Estava tomado por um entusiasmo que eu nem de longe consegui ter por aquele disco. Levei anos para confessar essa falha a ele porque – na época da descoberta do disco – senti que minha confissão poderia ser tomada como uma espécie de blasfêmia.

Freqüentador assíduo de cinemas, discute filmes passando por aspectos não muito comuns. O som, por exemplo. Não apenas a música: o som.

Ouvir um disco acompanhando a música pela leitura da partitura ainda é, no Brasil, algo bastante incomum. Edu faz isso constantemente, mas tem um justificado receio de ser mal-interpretado. Afinal, ler música no Brasil ainda tem um ranço preconceituoso. E ouvir Stravinsky ou Debussy acompanhando pela partitura pode gerar um ar de esnobismo que, no caso, não se justifica.

Não é, porém, exagero algum dizer que, mesmo sem girar só ao redor de música, Edu Lobo vive empapado de música. Não é nenhuma limitação. É apenas um eixo, um poço, uma fonte perene.

Meticuloso em seu cotidiano, ele segue essa característica em seu processo de criação. A música de Edu surge a partir da harmonia: dos acordes acontece a linha melódica. É um garimpeiro da harmonia, pois é ela o veio da sua música. Ser meticuloso implica, no seu caso, ser detalhista; e, como consequência, ser extremamente exigente.

Todo esse rigor resulta num trabalho bem-alicerçado



Com Sylvinha Telles,  
Paris, 1966.

e construído em patamares elevados. Toda essa exigência cede espaço a uma sensação incomparável quando sente que acertou.

Foi preciso algum tempo, é verdade, para que eu entendesse que a impressão deixada naquele primeiro encontro numa mesa de bar – ter um jeito mais velho do que realmente era – tem outro nome: Edu Lobo foi, de muitas maneiras, o primeiro compositor de sua geração a atingir a maturidade em seu trabalho. E, além disso, sempre foi um sujeito com uma considerável tendência à seriedade. Não é, nem de longe, sisudo; é apenas sério.

Outras impressões foram se desvanecendo com o tempo. Por exemplo: o (falso) hermitão. É verdade que ele passa boa parte do dia no estúdio da ampla casa de São Conrado. Ali, tem à mão um piano, os violões, um sofisticado equipamento de som, uma quantidade indescritível de discos e fitas, uma máquina portátil de escrever, um bar cujo conteúdo é mantido discretamente afastado da eventual curiosidade do visitante. As janelas mostram a copa de uma jaqueira e, lá embaixo, ao longe, os edifícios que teimam em roubar a visão do mar.



*Com Tárík de Souza  
e João Donato.*

Há, porém, mais recolhimento que isolamento. Os livros são consumidos em velocidade constante, discos são ouvidos e, principalmente, ali se dá a busca angustiosa dos acordes, do fio da canção. E de certa forma torna-se visível para mim, nas tardes em que conversamos sobre filmes e quadros e livros e músicas, e em que trocamos algumas lembranças, que somos muitos os que vivemos com uma permanente lacuna: deixaram de existir, em algum ponto de nossas biografias, os espaços coletivos de encontro. Alguma coisa se desfez.

Durante um importante período, os artistas de várias gerações viviam numa permanente troca de informações sobre seu trabalho. Essa troca de informações gerou não apenas uma vida de camaradagem, de grupo: resultou também em trabalhos conjuntos. Vivia-se intensamente um período político que tinha relação direta com a produção cultural. Havia uma espécie de sintonia.



O convívio praticamente diário entre artistas de diferentes áreas e gerações foi especialmente marcante para o que se fez no Brasil, sobretudo para os artistas que apareceram após a bossa nova (e até a época do Tropicalismo encabeçado por Caetano Veloso e Gilberto Gil). O próprio Edu Lobo é um nítido exemplo disso: ainda não havia gravado o seu primeiro disco e já tinha como parceiro Vinicius de Moraes; o contato permanente entre músicos e autores e diretores teatrais levou-o à trilha para a peça *Arena conta Zumbi*. Em seu início como compositor profissional, foi de fundamental importância para a sua formação o cineasta Ruy Guerra, autor de muitas das letras para músicas de Edu Lobo. O pessoal do teatro – Gianfrancesco Guarnieri, Augusto Boal, Oduvaldo Vianna Filho, Armando Costa – era outra fonte permanente de experiências. E havia, enfim, os outros músicos. Esse mundo exterior teve um peso decisivo no trabalho de Edu Lobo. Foi ele um dos melhores intérpretes, através de suas músicas, de um tempo renovador neste país.

Acredito que o melhor estímulo para Edu Lobo tenha sido sempre o convívio com seus pares – as pessoas. E quando a vida, as circunstâncias e o tempo terminaram, ou quase, com o ato de se encontrar, surgiu a tal lacuna.

Perdeu-se aquele espírito de grupo, aquela sensação de coisa contemporânea. É como se houvesse terminado um tempo marcado pela generosidade. Aquele tempo que, com dolorida e certa sabedoria, o professor Antônio Cândido chamou, certa vez, de “os anos jovens”.

Não se trata de saudosismo: trata-se de uma constatação.

No caso de Edu, essa mudança ocorreu acompanhada pelo reforço de seu escudo, sua defesa. É um sujeito contido, tímido, mas que transborda na convivência com as pessoas e, acima de tudo, na sua música.

Sobre seus acordes ergueram-se músicas definitivas, continuam erguendo-se paredes cada vez mais sólidas, tetos de bem abrigar.



No filme “O Mandarim”,  
de Julio Bressane, com o  
ator Fernando Eiras.

Às vezes, em nossas conversas no estúdio da casa de São Conrado, me surpreende a rapidez com que os escudos se desfazem e ele torna a ser o mesmo Edu inquieto das noites de um restaurante que se chamava Patachou. E ao ouvir o que ele anda compondo, qualquer um percebe, de imediato, que a alma profundamente brasileira de Edu continua com todo seu vigor. Transborda cheiro de terra, melancolias ancestrais, alegrias seculares. O garimpeiro das harmonias sabe o caminho das pepitas.



*Edu Lobo com Pierre Barouh.  
Especial para a TV francesa, 1967.*

Eric Nepomuceno

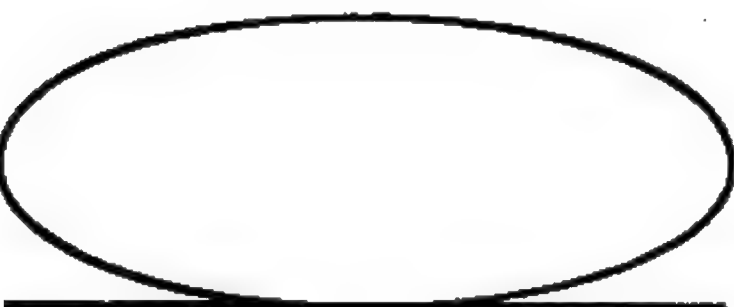
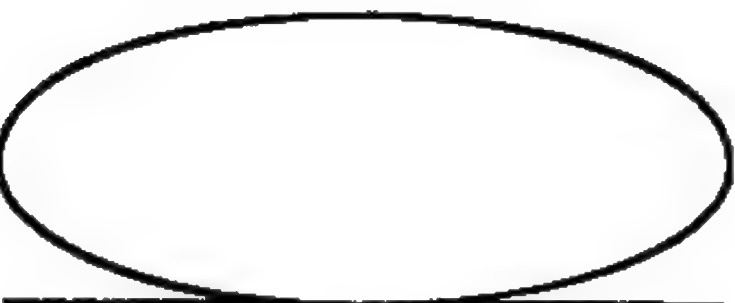
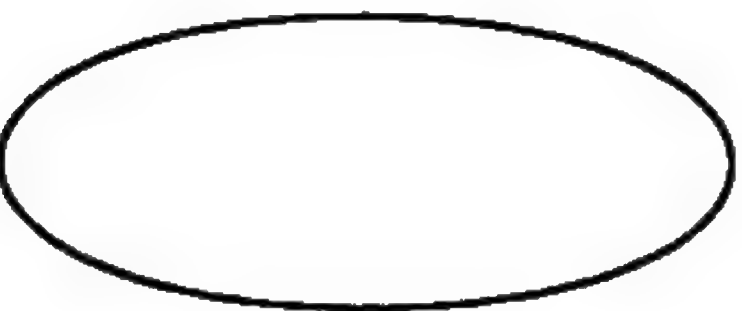
Rio de Janeiro, agosto de 94.

*Lançamento do terceiro disco, PUC-RJ, 1967.*









## A MÚSICA DE EDU LOBO POR EDU LOBO

Elenco, 1965

- LADO 1: 1. Borandá (Edu Lobo)  
 2. Resolução (Edu Lobo e Lula Freire)  
 3. As mesmas histórias (Edu Lobo)  
 4. Aleluia (Edu Lobo e Ruy Guerra)  
 5. Canção da terra (Edu Lobo e Ruy Guerra)  
 6. Zambi (Edu Lobo e Vinicius de Moraes)  
 LADO 2: 1. Reza (Edu Lobo e Ruy Guerra)  
 2. Arrastão (Edu Lobo e Vinicius de Moraes)  
 3. Réquiem por um amor (Edu Lobo e Ruy Guerra)  
 4. Chegança (Edu Lobo e Oduvaldo Vianna Filho)  
 5. Canção do amanhecer (Edu Lobo e Vinicius de Moraes)  
 6. Em tempo de adeus (Edu Lobo e Ruy Guerra)



## EDU E BETHÂNIA

Elenco, 1966

Relançamento em CD PolyGram

1. Upa, neguinho – Edu Lobo (Edu Lobo e Guarnieri)  
 2. Cirandeiro – Edu Lobo e Maria Bethânia (Edu Lobo e Capinan)  
 3. Sinherê – Edu Lobo e Maria Bethânia (Edu Lobo e Guarnieri)  
 4. Lua nova – Edu Lobo e Maria Bethânia (Edu Lobo e Torquato Neto)  
 5. Candeias – Edu Lobo (Edu Lobo)  
 6. Borandá – Maria Bethânia (Edu Lobo)  
 7. Pra dizer adeus – Edu Lobo e Maria Bethânia (Edu Lobo e Torquato Neto)  
 8. Veleiro – Edu Lobo (Edu Lobo e Torquato Neto)  
 9. Só me fez bem – Maria Bethânia (Edu Lobo e Vinicius de Moraes)  
 10. O tempo e o rio – Edu Lobo (Edu Lobo e Capinan)

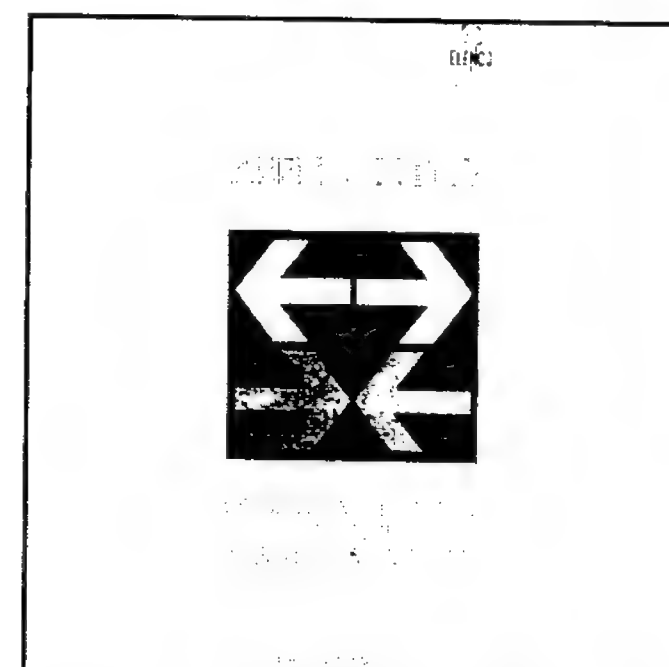


## REENCONTRO

SYLVIA TELLES - EDU LOBO - TRIO TAMBA E QUINTETO VILLA-LOBOS

Elenco, 1966

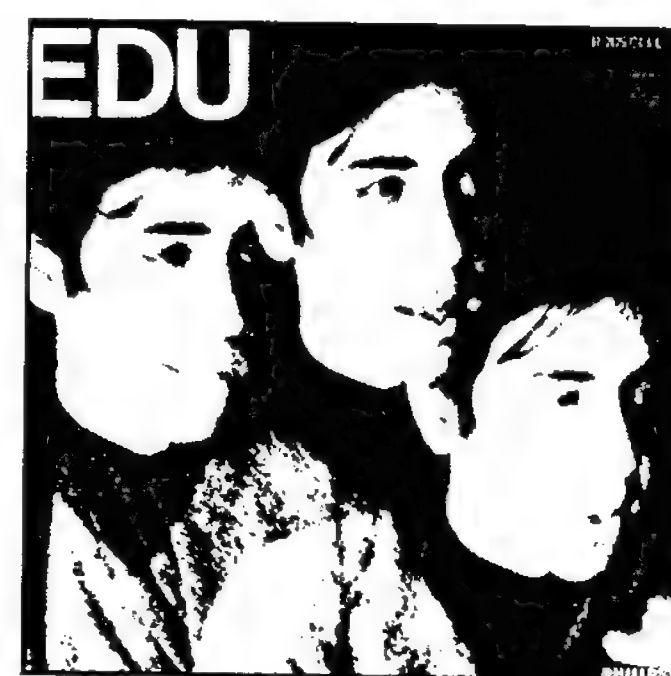
- LADO 1: Sylvia Telles / Edu Lobo / Trio Tamba – Abertura 1. O morro não tem vez (Jobim e Vinicius) Feio não é bonito (C.Lyra e Vinicius) Zelão (Sérgio Ricardo); Sylvia Telles / Trio Tamba 2. Você e eu (C.Lyra e Vinicius); Sylvia Telles / Edu Lobo / Trio Tamba / Quinteto Villa-Lobos – 3. Minha namorada (C.Lyra e Vinicius); Quinteto Villa-Lobos – 4. Atirei o pau no gato (Folclore Nacional); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 5. Canta... canta (Jobim e Vinicius)  
 LADO 2: Edu Lobo / Trio Tamba / Quinteto Villa-Lobos – 1. Estratinha (Edu Lobo e Guarnieri) Zambi (Edu Lobo e Vinicius); Trio Tamba – 2. Só tinha de ser com você (Jobim e A.Oliveira); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 3. Preciso aprender a ser só (M.Valle e P.Valle); Quinteto Villa-Lobos – 4. Marcha soldado (Folclore Nacional); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 5. Fotografia (Jobim) Dindi (Jobim e A.Oliveira)



## EDU

Philips, 1967

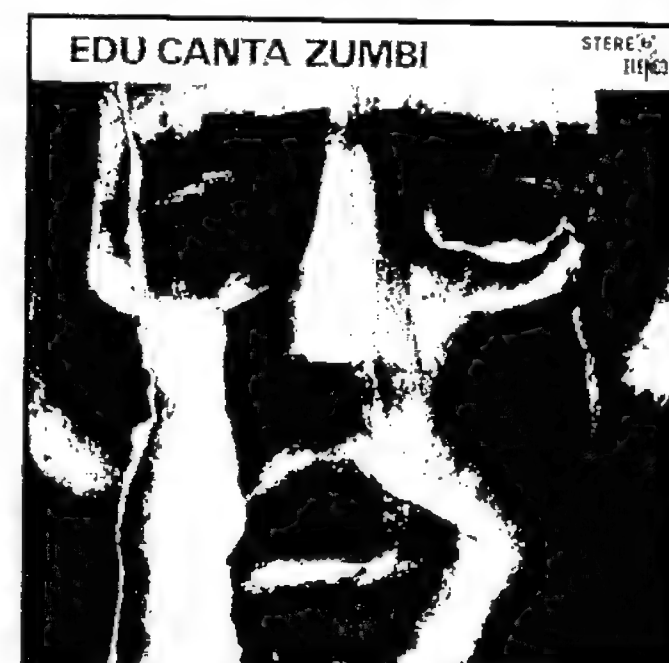
- LADO 1: 1. No Cordão da Saideira (Edu Lobo)  
 2. Corrida de jangada (Edu Lobo e Capinan)  
 3. Rosinha (Edu Lobo e Capinan)  
 4. Jogo de roda (Edu Lobo e Ruy Guerra)  
 5. Candeias (Edu Lobo)  
 6. Dois tempos (Edu Lobo e Capinan)  
 LADO 2: 1. Embolada (Edu Lobo e Guarnieri) – com Gracinha Leporace e "004"  
 2. Catarina e Mariana (Edu Lobo e Ruy Guerra)  
 3. Canto triste (Edu Lobo e Vinicius)  
 4. Chorinho de mágoa (Edu Lobo e Capinan) – com Gracinha Leporace  
 5. Meu caminho (Dori Caymmi e Edu Lobo)

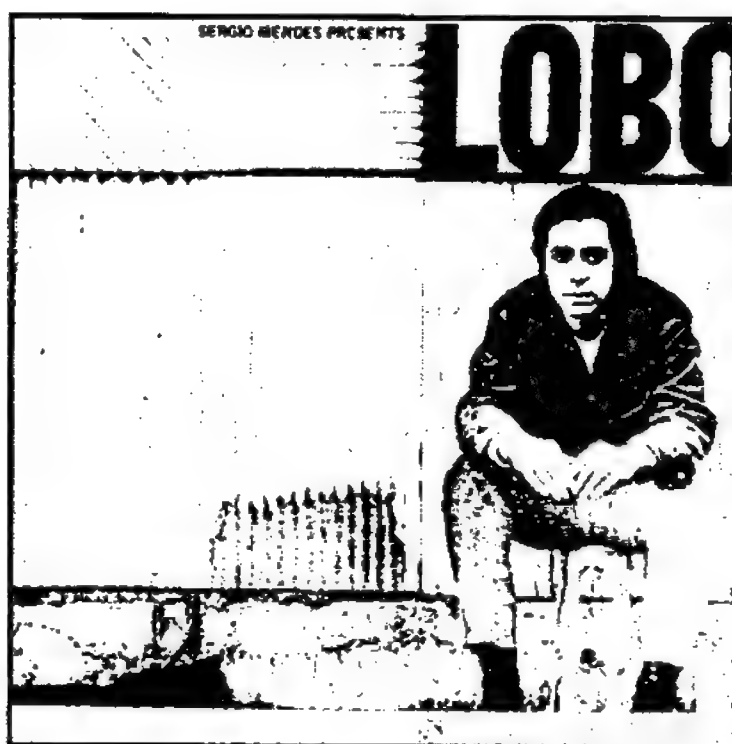


## EDU CANTA ZUMBI

Elenco, 1968

- LADO 1: 1. Zambi no açoite (Edu Lobo e Guarnieri)  
 2. É o banzo, irmão (Edu Lobo)  
 3. Canção da dádiva da natureza (Edu Lobo, Guarnieri e Boal)  
 4. Se a mão livre do negro (Edu Lobo, Guarnieri e Boal)  
 5. Ave-Maria (Edu Lobo, Guarnieri e Boal)  
 6. Pra você que chora (Canção para Gongoba) (Edu Lobo e Guarnieri)  
 LADO 2: 1. Upa, neguinho (Edu Lobo e Guarnieri)  
 2. Sinherê (Venha ser feliz) (Edu Lobo e Guarnieri)  
 3. O amor de Dandara, mulher de Ganga (Edu Lobo)  
 4. O açoite bateu (Edu Lobo e Guarnieri)  
 5. Tempo de guerra (Edu Lobo, Guarnieri e Boal)  
 6. A morte de Zambi (Edu Lobo e Guarnieri)





## SÉRGIO MENDES PRESENTS LOBO

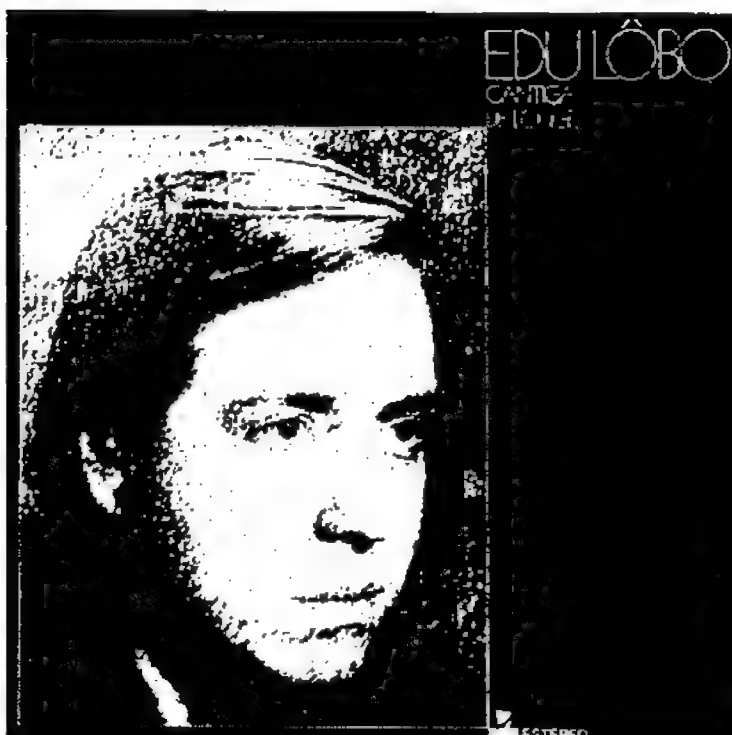
A&M Records – Los Angeles - EUA, 1970

SIDE 1:

1. Zanzibar (Edu Lobo)
2. Ponteio (Edu Lobo e Capinan)
3. Even now (Edu Lobo e Paula Stone)
4. Crystal illusions (Edu Lobo, Lani Hall e Guarnieri)

SIDE 2:

1. Casa Forte (Edu Lobo)
2. Jangada (Edu Lobo e Capinan)
3. Sharp tongue (Hermeto Pascoal)
4. To say goodbye (Edu Lobo, Lani Hall e Torquato Neto)
5. Hey Jude (Lennon e McCartney)



## CANTIGA DE LONGE

Elenco, 1970

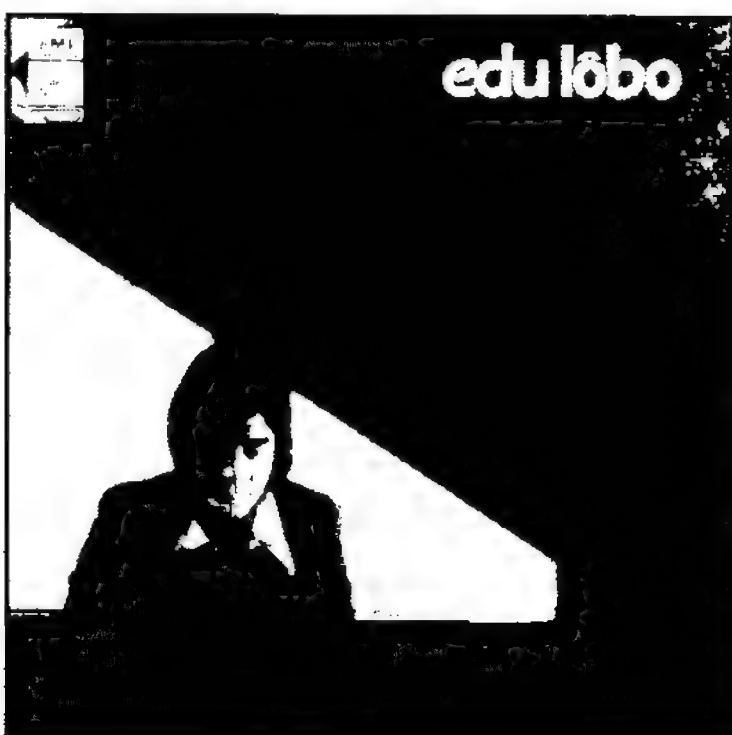
LADO 1: 1. Casa Forte (Edu Lobo)

2. Frevo de Itamaracá / Come e dorme (Edu Lobo)
3. Mariana, Mariana (Edu Lobo e Ruy Guerra)
4. Zum-zum (Fernando Lobo)
5. Aguaverde (Edu Lobo)

6. Cantiga de longe (Edu Lobo)

LADO 2: 1. Feira de Santarém (Edu Lobo e Gianfrancesco Guarnieri)

2. Zanzibar (Edu Lobo)
3. Marta e Romão (Edu Lobo e Gianfrancesco Guarnieri)
4. Rancho de Ano-Novo (Edu Lobo e Capinan)
5. Cidade nova (Edu Lobo e Ronaldo Bastos)



## EDU LOBO

EMI-Odeon, 1973

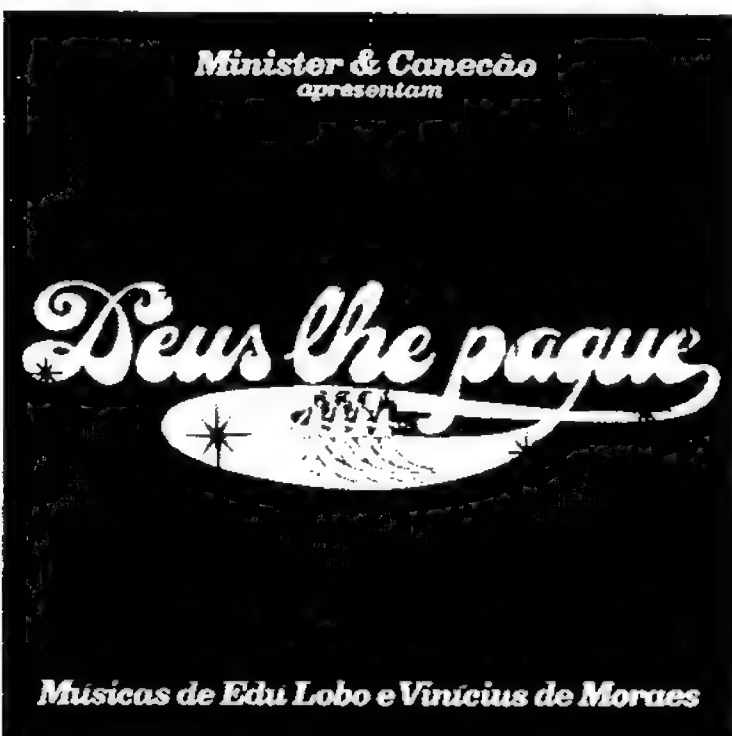
LADO 1:

1. Vento bravo (Edu Lobo e Paulo Cesar Pinheiro)
2. Viola fora de moda (Edu Lobo e Capinan)
3. Porto do Sol (Edu Lobo e Ronaldo Bastos)
4. Zanga, zangada (Edu Lobo e Ronaldo Bastos)
5. Dois coelhos (Edu Lobo e Ruy Guerra)

LADO 2:

MISSA BREVE

1. Kyrie (Edu Lobo)
2. Glória (Edu Lobo)
3. Incelensa (Edu Lobo e Ruy Guerra)
4. Oremus (Edu Lobo)
5. Libera-nos (Edu Lobo)



## DEUS LHE PAGUE

EMI-Odeon, 1976

LADO 1: 1. Eu agradeço – Nadinho da Ilha, Marco Nanini, Neuza Borges e Coro (Edu Lobo e Vinicius de Moraes) 2. O que é que tem sentido nesta vida – Marília Pera (Edu Lobo e Vinicius de Moraes)

3. Samblues do dinheiro – Ronaldo Resedá (Edu Lobo e Vinicius de Moraes)

4. Lamento de João – Walmor Chagas (Edu Lobo e Vinicius de Moraes)

5. Labirinto – Marília Pera (Edu Lobo e Vinicius de Moraes)

6. Tá difícil – Nadinho da Ilha, Sidney Marques e Neuza Borges (Edu Lobo e Vinicius de Moraes)

LADO 2: 1. Um novo dia – Nadinho da Ilha e Coro (Edu Lobo e Vinicius de Moraes)

2. Além do tempo – Marília Pera (Edu Lobo e Vinicius de Moraes)

3. Decididamente – Marco Nanini (Edu Lobo e Vinicius de Moraes)

4. Pobre de mim – Margot Britto (Edu Lobo e Vinicius de Moraes)

5. João Não-tem-de-que – Walmor Chagas (Edu Lobo e Vinicius de Moraes)

6. Cara de pau – Walmor Chagas e Coro (Edu Lobo e Vinicius de Moraes)



## LIMITE DAS ÁGUAS

Continental, 1976

LADO 1:

1. Uma vez um caso (Edu Lobo e Cacaso)
2. Negro, negro (Edu Lobo e Capinan)
3. Considerando (Edu Lobo e Capinan)
4. Toada (Edu Lobo e Cacaso)
5. Gingado dobrado (Nordestino) (Edu Lobo e Cacaso)

LADO 2:

1. Limite das águas (Edu Lobo)
2. Cinco crianças (Edu Lobo e Guarnieri)
3. Segue o coração (Edu Lobo e Guarnieri)
4. Repente (Edu Lobo e Capinan)



## CAMALEÃO

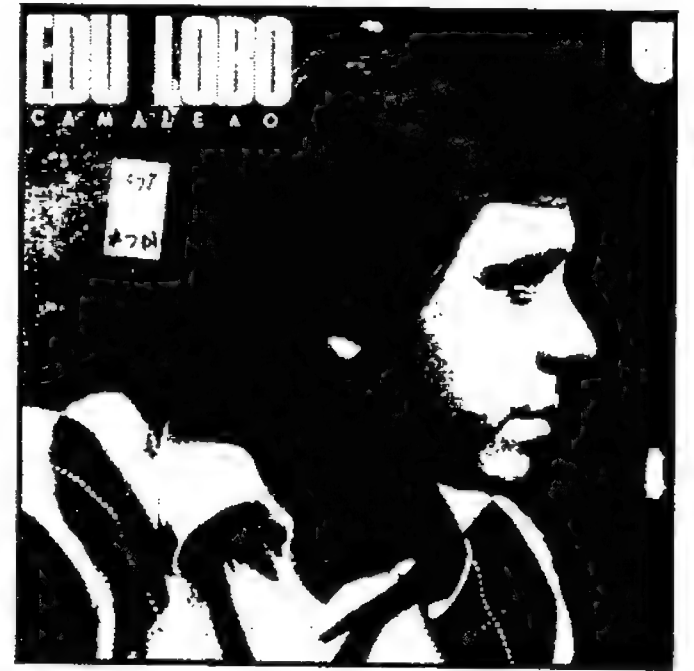
Philips, 1978

### LADO 1:

1. Lero-lero (Edu Lobo e Cacaso)
2. O trenzinho do caipira (Heitor Villa-Lobos com poema de Ferreira Gullar)
3. Coração noturno (Edu Lobo e Cacaso)
4. Canudos (Edu Lobo e Cacaso)
5. Camaleão – instrumental (Fernando Leporace)

### LADO 2:

1. Sanha da mandinga (Edu Lobo e Cacaso)
2. Branca Dias (Edu Lobo e Cacaso)
3. Bate boca – instrumental (Edu Lobo)
4. Descompassado (Edu Lobo e Cacaso)
5. Memórias de Marta Saré (Edu Lobo e G. Guarnieri)



## CAMALEÃO

Philips, Tóquio-Japão, 1978

### SIDE 1:

1. Lero-lero (Edu Lobo e Cacaso)
2. O trenzinho do caipira (Poema de Ferreira Gullar sobre música de Heitor Villa-Lobos)
3. Coração noturno (Edu Lobo e Cacaso)
4. Canudos (Edu Lobo e Cacaso)
5. Camaleão – instrumental (Fernando Leporace)

### SIDE 2:

1. Sanha da mandinga (Edu Lobo e Cacaso)
2. Branca Dias (Edu Lobo e Cacaso)
3. Bate boca – instrumental (Edu Lobo)
4. Descompassado (Edu Lobo e Cacaso)
5. Memórias de Marta Saré (Edu Lobo e Gianfrancesco Guarnieri)



## TEMPO PRESENTE

Philips, 1980

### LADO 1:

1. Rei morto, rei posto – participação vocal: Joyce e Viva Voz (Edu Lobo e Joyce)
2. Desenredo – participação vocal: Dori Caymmi (Dori Caymmi e Paulo César Pinheiro)
3. Angu de carço (Edu Lobo e Cacaso)
4. Tempo presente (Edu Lobo e Joyce)
5. Balada de outono – instrumental (Edu Lobo)

### LADO 2:

1. Rio das Pedras – participação vocal: Boca Livre – instrumental (Edu Lobo)
2. Dono do lugar (Edu Lobo e Cacaso)
3. Laranja azeda (Novelli e Cacaso)
4. Quase sempre (Edu Lobo e Cacaso)
5. Ilha Rasa (Edu Lobo e Cacaso)



## EDU E TOM

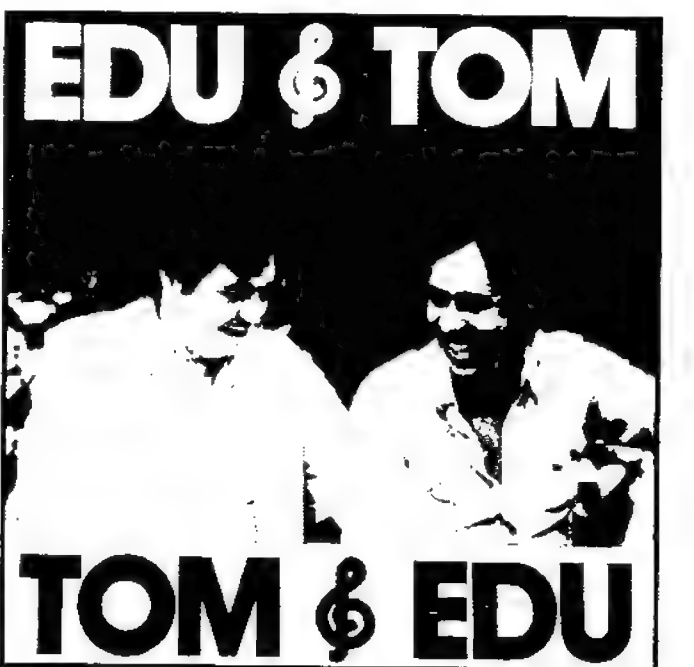
Philips, 1981

### LADO 1:

1. Ai quem me dera – Edu e Tom (Tom Jobim e Marino Pinto)
2. Pra dizer adeus – Edu e Tom (Edu Lobo e Torquato Neto)
3. Chovendo na roseira – Edu Lobo (Tom Jobim)
4. Moto contínuo – Edu e Tom (Edu Lobo e Chico Buarque)
5. Ângela – Tom Jobim (Tom Jobim)

### LADO 2:

1. Luiza – Edu e Tom (Tom Jobim)
2. Canção do amanhecer – Edu e Tom (Edu Lobo e Vinicius de Moraes)
3. Vento bravo – Edu e Tom (Edu Lobo e Paulo César Pinheiro)
4. É preciso dizer adeus – Edu e Tom (Tom Jobim e Vinicius de Moraes)
5. Canto triste – Edu Lobo (Edu Lobo e Vinicius de Moraes)



## JOGOS DE DANÇA

Som Livre, 1981

### LADO 1:

1. Jogo 1 (Edu Lobo)
2. Jogo 2 (Edu Lobo)
3. Jogo 3 (Edu Lobo)

### LADO 2:

1. Jogo 4 (Edu Lobo)
2. Jogo 5 (Edu Lobo)
3. Jogo 6 (Edu Lobo)





## O GRANDE CIRCO MÍSTICO

Som Livre, 1983 / CD

1. Abertura do Circo – instrumental (Edu Lobo)
2. Beatriz – Milton Nascimento (Edu Lobo e Chico Buarque)
3. Valsa dos clowns – Jane Duboc (Edu Lobo e Chico Buarque)
4. Opereta do casamento – Coro/Dueto: Regininha e Zé Luiz (Edu Lobo e Chico Buarque)
5. A história de Lily Braun – Gal Costa (Edu Lobo e Chico Buarque)
6. Oremus – Coro (Edu Lobo)
7. Meu namorado – Simone (Edu Lobo e Chico Buarque)
8. Ciranda da bailarina – Coro infantil (Edu Lobo e Chico Buarque)
9. Sobre todas as coisas – Gilberto Gil (Edu Lobo e Chico Buarque)
10. O tatuador – instrumental (Edu Lobo)
11. A bela e a fera – Tim Maia (Edu Lobo e Chico Buarque)
12. O Circo Místico – Zizi Possi (Edu Lobo e Chico Buarque)
13. Na carreira – Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)



## O GRANDE CIRCO MÍSTICO

Paixão – Mensil - França, 1983 / CD

1. Abertura do Circo – instrumental (Edu Lobo)
2. Beatriz – Milton Nascimento (Edu Lobo e Chico Buarque)
3. Valsa dos clowns – Jane Duboc (Edu Lobo e Chico Buarque)
4. Opereta do casamento – Choer et Duet: Regininha e Zé Luiz (Edu Lobo e Chico Buarque)
5. A história de Lily Braun – Gal Costa (Edu Lobo e Chico Buarque)
6. Meu namorado – Simone (Edu Lobo e Chico Buarque)
7. Sobre todas as coisas – Gilberto Gil (Edu Lobo e Chico Buarque)
8. A bela e a fera – Tim Maia (Edu Lobo e Chico Buarque)
9. Ciranda da bailarina – Coro infantil (Edu Lobo e Chico Buarque)
10. O Circo Místico – Zizi Possi (Edu Lobo e Chico Buarque)
11. Na carreira – Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)



## CORSÁRIO DO REI

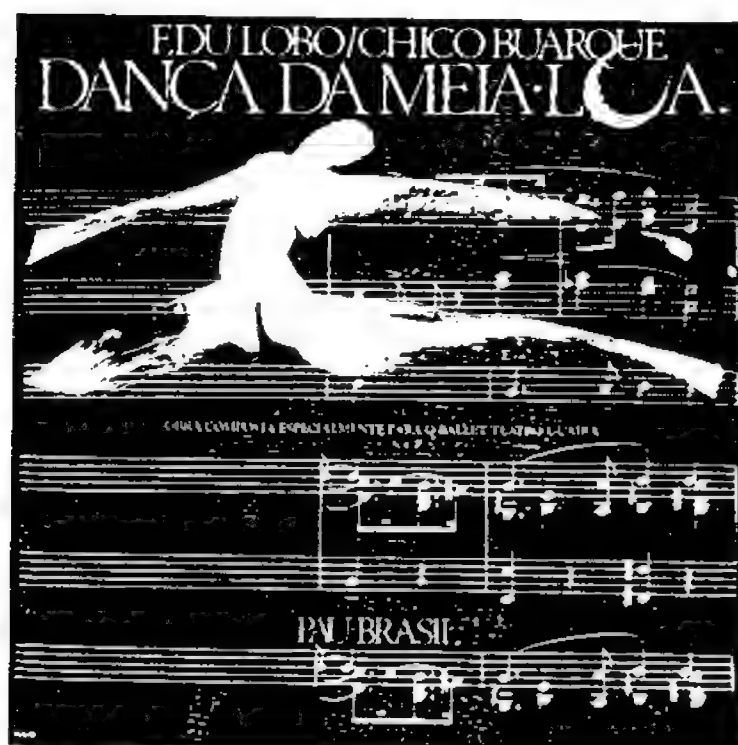
Som Livre, 1985

### LADO 1:

1. Verdadeira embolada (Edu Lobo e Chico Buarque) Fagner, Chico Buarque e Edu Lobo
2. Show Bizz (Edu Lobo e Chico Buarque) Blitz
3. A mulher de cada porto (Edu Lobo e Chico Buarque) Chico Buarque e Gal Costa
4. Opereta do moribundo (Edu Lobo e Chico Buarque) MPB-4
5. Bancarrota blues (Edu Lobo e Chico Buarque) Nana Caymmi

### LADO 2:

1. Tango de Nancy (Edu Lobo e Chico Buarque) Lucinha Lins
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3. Salmo (Edu Lobo e Chico Buarque) Zé Renato e Cláudio Nucci
4. Acalanto (Edu Lobo e Chico Buarque) Ivan Lins
5. O Corsário do rei (Edu Lobo e Chico Buarque) Marco Nanini
6. Meia-noite (Edu Lobo e Chico Buarque) Djavan



## DANÇA DA MEIA-LUA

Som Livre, 1988 / CD

1. Abertura – instrumental (Edu Lobo e Chico Buarque)
2. Casa de João de Rosa – Claudio Nucci (Edu Lobo e Chico Buarque)
3. A permuta dos santos – A Garganta Profunda (Edu Lobo e Chico Buarque)
4. Frevo diabo – Gal Costa (Edu Lobo e Chico Buarque)
5. Primeiro encontro – instrumental (Edu Lobo e Chico Buarque)
6. Meio-dia, meia-lua – Edu Lobo (Edu Lobo)
7. Abandono – Leila Pinheiro (Edu Lobo e Chico Buarque)
8. Dança das máquinas – instrumental (Edu Lobo e Chico Buarque)
9. Tablados – Chico Buarque (Edu Lobo e Chico Buarque)
10. Tororó – Danilo Caymmi (Edu Lobo e Chico Buarque)
11. Separação – instrumental (Edu Lobo e Chico Buarque)
12. Sol e chuva – Zizi Possi (Edu Lobo e Chico Buarque)
13. Valsa brasileira – Edu Lobo (Edu Lobo e Chico Buarque)
14. Cena final – instrumental (Edu Lobo e Chico Buarque)



## RA-TIM-BUM

Estúdio Eldorado, 1989

- LADO 1:
1. Ra-tim-bum (Abertura) – Boca Livre (Edu Lobo)
  2. Acalanto – Cactano Veloso (Edu Lobo e Paulo César Pinheiro)
  3. Preguiçosa – Joyce (Edu Lobo e Paulo César Pinheiro)
  4. Bandeira do Brasil – Coro infantil e Orquestra (Edu Lobo)
  5. Eu fui no tororó / Atirei o pau no gato – Coro infantil (Edu Lobo/DP)
  6. Salabim – Maira (Edu Lobo e Paulo César Pinheiro)

- LADO 2:
1. Bate boca – Quarteto do Edgar (Edu Lobo e Paulo César Pinheiro)
  2. A família – Zé Renato (Edu Lobo e Abel Silva)
  3. Minha sereia – Edu Lobo (Edu Lobo e Joyce)
  4. Sete cores – Jane Duboc (Edu Lobo e Paulo César Pinheiro)
  5. A refrescante sensação – Coro (Edu Lobo, Flávio de Souza e Cláudia Dalla Verde)
  6. Sexy Sylvia – Rosa Maria (Edu Lobo e Joyce)

## CORRUPÇÃO

Velas, 1993 / CD

1. Corrupção (Edu Lobo)
2. Frevo diabo (Edu Lobo e Chico Buarque)
3. Valsa brasileira (Edu Lobo e Chico Buarque)
4. Dos navegantes (Edu Lobo e Paulo César Pinheiro)
5. Falando de amor (Tom Jobim) / Prelúdio nº 3
6. A mulher de cada porto (Edu Lobo e Chico Buarque)
7. Nego maluco (Edu Lobo e Chico Buarque)
8. Sem pecado (Edu Lobo e Aldir Blanc)
9. Choro bandido (Edu Lobo e Chico Buarque)
10. Ave rara (Edu Lobo e Aldir Blanc)



## MEIA-NOITE

Velas, 1995 / CD

1. O Circo Místico (Edu Lobo e Chico Buarque)
2. Na ilha de Lia, no barco de Rosa (Edu Lobo e Chico Buarque)
3. Estrada branca (Tom Jobim e Vinicius de Moraes)
4. Beatriz (Edu Lobo e Chico Buarque)
5. Perambulando (Edu Lobo)
6. Só me fez bem (Edu Lobo e Vinicius de Moraes)
7. Sobre todas as coisas (Edu Lobo e Chico Buarque)
8. Canto triste (Edu Lobo e Vinicius de Moraes)
9. Meia-noite (Edu Lobo e Chico Buarque)
10. Candeias (Edu Lobo)
11. Pra dizer adeus (Edu Lobo e Torquato Neto)



## ÁLBUM DE TEATRO - EDU LOBO E CHICO BUARQUE

BMG, 1997 / CD

1. Na carreira - Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)
2. A história de Lily Braun - Leila Pinheiro (Edu Lobo e Chico Buarque)
3. Na ilha de Lia, no barco de Rosa - Edu Lobo (Edu Lobo e Chico Buarque)
4. Beatriz - Milton Nascimento (Edu Lobo e Chico Buarque)
5. O Circo Místico - Zizi Possi (Edu Lobo e Chico Buarque)
6. Sobre todas as coisas - Gilberto Gil (Edu Lobo e Chico Buarque)
7. A mulher de cada porto - Chico Buarque e Gal Costa (Edu Lobo e Chico Buarque)
8. Meia-noite - Djavan (Edu Lobo e Chico Buarque)
9. A bela e a fera - Ney Matogrosso (Edu Lobo e Chico Buarque)
10. A permuta dos santos - Garganta Profunda (Edu Lobo e Chico Buarque)
11. Bancarrota blues - Ed Motta (Edu Lobo e Chico Buarque)
12. Valsa brasileira - Chico Buarque (Edu Lobo e Chico Buarque)
13. Acalanta - Ivan Lins (Edu Lobo e Chico Buarque)
14. Tororó - Danilo Caymmi (Edu Lobo e Chico Buarque)
15. Choro Bandido - Edu Lobo (Edu Lobo e Chico Buarque)
16. Salmo - Zé Renato e Cláudio Nucci (Edu Lobo e Chico Buarque)
17. Oremus - instrumental - Chiquinho de Moraes (Edu Lobo)





Agradecimento aos músicos que contribuíram com o seu talento para a forma final destas canções /  
*Special thanks to the musicians who contributed with their talent to the final form of these songs:*

Gilson Peranzzetta ("Ave Rara", "Corrupção",  
"Frevo Diabo", "Nego Maluco", "Sem Pecado")

Chiquinho de Moraes ("Meia-noite", "Meu Namorado")

Paulo Belinatti ("Dança das Máquinas")

Cristóvão Bastos ("No Cordão da Saideira", "Canto Triste", "O Circo Místico",  
"Antonio Conselheiro", "O Sertão", "Perambulando", "Pianinho", "Sobre Todas as Coisas")

Nelson Ayres ("Ponteio")

Tom Jobim ("Pra Dizer Adeus", "Choro Bandido")

Dori Caymmi ("Balada de Outono")

João Rebouças ("Arrastão")

Todas as partituras foram manuscritas por Edu Lobo.  
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**Lumiar Editora**  
Rua Elvira Machado, 15 - CEP 22280-060 - Rio de Janeiro - RJ  
Tel.: (021) 541-4045 • 541-9149  
Fax: (021) 275-6295  
E-mail: lumiar@ibm.net  
Home page: [www.lumiar.com.br](http://www.lumiar.com.br)

**Songbook** - Marca Registrada  
Sob o nº 815878117

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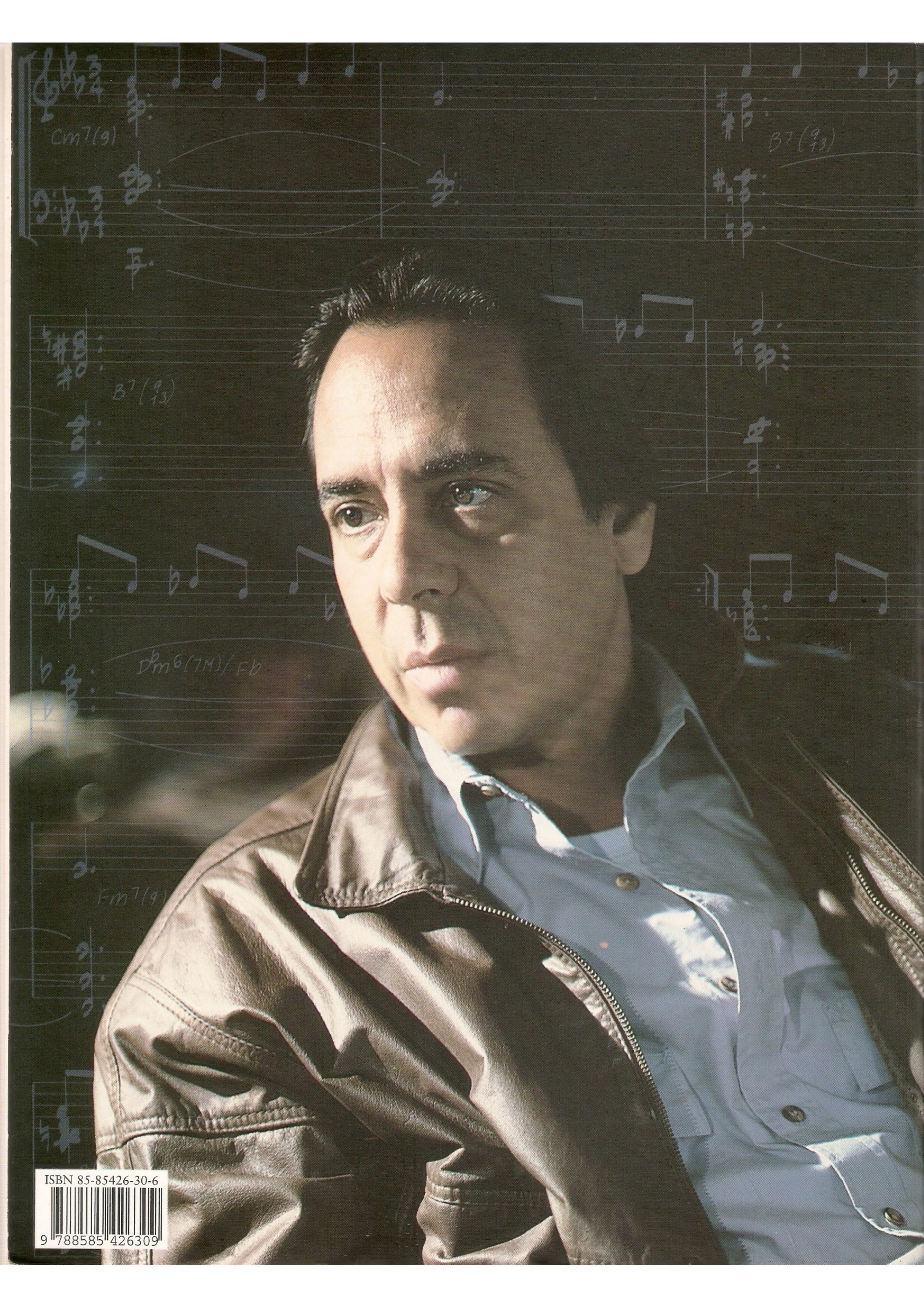
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